

# Unit 1: Portraits and Line: The Art of Modigliani

Content Area: **Art**  
Course(s):  
Time Period: **Full Year**  
Length: **8 Weeks**  
Status: **Published**

## **Unit 4: Tempera Painting: Primary & Secondary Colors**

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### **Unit Rationale**

The purpose of this unit is to...

- Teach students that line is an essential element of art
- Render the structure and proportions of the human face by analyzing the drawings and paintings of Modigliani.

### **Essential Questions**

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- How do lines create structure in the human face?
- How would you describe Modigliani's style?

### **Pre-Assessments**

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The students will be asked to complete a blind contour drawing of a human face. The educator will display an image of a face on the projector and students will have to use one continuous line without looking at their paper to draw the face to the best of their ability. The educator will examine the results of the blind contour drawing and will be able to assess the prior knowledge of the students.

### **Instructional Plan**

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See description below for Lesson 1 and Lesson 2.

### **Lesson 1: Blind Contour Portrait Sketch**

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**Student Learning Intentions or We are learning to/that ... (WALT)**

- Drawing a continuous line on a surface without picking up the writing utensil and looking at a reference image is referred to as a blind contour
- Create lines that develop structure to the human face

### **Student Success Criteria ... “I can statements”**

- Create a blind contour drawing of a face
- Draw lines to show edges of facial features

### **Instructional Strategies and Activities**

#### Part 1: Creating a Blind Contour of a Face

- Educator will administer pre-assessment task to complete a blind contour drawing of a human face. The educator will display an image of a face on the projector and students will have to use one continuous line without looking at their paper to draw the face to the best of their ability.
- Educator will briefly examine the results.
- Educator will display images of Modigliani's portraits for students to understand how he used lines to dictate the edges of facial features.
- The students will then practice sketching a self-portrait using lines inspired by Modigliani's style.

### **Formative Assessments:**

Throughout the process of sketching a portrait, students will be observationally evaluated using the following criteria:

- Can students properly draw lines to create the edges of facial features?
- Can students create a portrait sketch inspired by the linework present in Modigliani's works of art?

### **Instructional Materials and Resources**

Student Supplies: Paper, pencil, eraser, reference images of Modigliani's paintings

Educator Materials: Blind contour sample drawing, paper, pencil, eraser, reference images of Modigliani's paintings

### **Reflections and Suggested Modifications**

To be reflected upon by the educator at the completion of the unit.

## **Lesson 2: Painting a Modigliani-Inspired Portrait**

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### **Student Learning Intentions or We are learning to/that... (WALT)**

- Modigliani's method of portrait creation was based on exaggerated linework that emphasized each feature of the face.

### **Student Success Criteria ... "I can statements"**

- Draw and paint a self-portrait utilizing the linework and exaggerated portrait style of Modigliani.

### **Instructional Strategies and Activities**

#### Part 2: Creating a Self-Portrait Painting Inspired by Modigliani

- The educator will show reproductions of Modigliani's portraits. To support this form of portraiture, the educator can also show images of African masks and discuss how many artists of this time were influenced by the art of Africa.
- The educator may also show a human skull for general proportions and structure. Let students Modigliani used line (one of the more basic art elements) to show the underlying structure of the face and to make appear three dimensional.
- Bring students up to model each feature and compare their face and the skull to reinforce general proportions and placement.
- After drawing is complete and traced in black permanent marker use watercolors to finish.
- Guide students in mixing skin tones, both lighter and darker.

### **Formative Assessments**

Throughout the process of creating a self-portrait inspired by Modigliani's work, students will be observationally evaluated using the following criteria:

- Are proportions correctly drawn?
- Are features correctly drawn?
- Do students understand how to mix skin tones?
- Is craftsmanship shown in watercolor painting?

### **Instructional Materials and Resources**

Student Supplies: Paper, pencil, eraser, Sharpie, watercolor paint, paint brushes, water cups, paper towels

Educator Materials: Lesson sample, Paper, pencil, eraser, Sharpie, watercolor paint, paint brushes, water cups, paper towels

## **Reflections and Suggested Modifications**

To be reflected upon by the educator at the completion of the unit.

## **Modifications and/or Accommodations**

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### **Suggested Modifications (ELL, Sp. Ed, Gifted, At-risk of Failure)**

#### **English Language Learners**

**Native language support:** The teacher provides auditory or written content to students in their native language.

**Adjusted Speech:** The teacher changes speech patterns to increase student comprehension. This could include facing the students, paraphrasing, clearly indicating the most important ideas, and speaking more slowly.

**Visuals:** The teacher uses graphics, pictures, visuals, and manipulatives. This helps ELL students better understand and comprehend the subjects at hand.

**Front-Loading Vocabulary:** The teacher front loads vocabulary. This means providing students with a list of important vocabulary words they will need to know for a book, lesson, etc. prior to the lesson being taught. Including pictures to go with the vocabulary words is also very beneficial for the students.

#### **Special Education Students**

**Chunking:** The teacher presents information in a way that makes it easy for students to understand and remember. Chunking is based on the presumption that our working memory is easily overloaded by excessive detail. The best way to deliver information is to organize it into meaningful units. Because students with special needs get overloaded easily, chunking is an effective strategy to use with them.

**Checking for Understanding:** It is important to constantly check for understanding, especially for students who have accommodations. Teachers want to make sure students understand the concepts being covered in a way that makes sense to them.

**Extra time:** The teacher provides students with special needs extra time to complete work or answer questions. It is important to give students enough time to process their thoughts.

**Oral Reading:** The teacher will read work orally to students. Class work such as tests and literature circles may need to be read aloud to the student.

Timers: The teacher will use timers as an instructional tool. The use of timers is beneficial for students who have trouble completing tasks. Timers can be helpful so the student is aware of how much time they have to complete an assignment.

## Students with 504 Plans

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## Gifted & Talented Strategies

Extensions/Enrichments: Teachers will provide gifted and talented students with extension/enrichment projects. Students will be challenged to further their understanding, to apply acquired knowledge, and/or to produce something in reference to acquired knowledge.

Modify/Change Activities: Teachers will monitor and modify activities to accommodate those students who need to be challenged further. Additional reading, problem-solving, writing, or project work is necessary for those students who are ready to move on at a rate more accelerated than their peers. In this way, G & T students are provided the same opportunity for support as special needs students.

## Students at Risk of School Failure

Directions or Instructions: Make sure directions and/or instructions are given in limited numbers. Give directions/instructions verbally and in simple written format. Ask students to repeat the instructions or directions to ensure understanding occurs. Check back with the student to ensure he/she hasn't forgotten.

Peer Support: Peers can help build confidence in other students by assisting in peer learning. Many teachers use the 'ask 3 before me' approach. This is fine, however, a student at risk may have to have a specific student or two to ask. Set this up for the student so he/she knows who to ask for clarification before going to you.

Alternate or Modified Assignments: Always ask yourself, "How can I modify this assignment to ensure the students at risk are able to complete it?" Sometimes you'll simplify the task, reduce the

length of the assignment or allow for a different mode of delivery. For instance, many students may hand something in, the at-risk student may jot notes and give you the information verbally. Or, it just may be that you will need to assign an alternate assignment.

**Increase One to One Time:** When other students are working, always touch base with your students at risk and find out if they're on track or needing some additional support. A few minutes here and there will go a long way to intervene as the need presents itself.

**Contracts:** It helps to have a working contract between you and your students at risk. This helps prioritize the tasks that need to be done and ensure completion happens. Each day write down what needs to be completed, as the tasks are done, provide a checkmark or happy face. The goal of using contracts is to eventually have the student come to you for completion sign-offs.

**Hands On:** As much as possible, think in concrete terms and provide hands-on tasks. This means a child doing math may require a calculator or counters. The child may need to tape record comprehension activities instead of writing them. A child may have to listen to a story being read instead of reading it him/herself.

**Tests/Assessments:** Tests can be done orally if need be. Break tests down in smaller increments by having a portion of the test in the morning, another portion after lunch and the final part the next day.

**Seating:** Seat students near a helping peer or with quick access to the teacher. Those with hearing or sight issues need to be close to the instruction which often means near the front.

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## **New Jersey Student Learning Standards: Content Area**

VA.K-2.1.5.2.Cr2a Through experimentation, build skills and knowledge of materials and tools through various approaches to art making.

VA.K-2.1.5.2.Cr3a Explain the process of making art, using art vocabulary. Discuss and reflect with peers about choices made while creating art.

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## **Integration of Diversity, Equity and Inclusion, Climate Change, Informational and Media Literacy**

### **Integration of Diversity, Equity, and Inclusion:**

Students will apply their knowledge from Modigliani's work and African masks to create their own self-portrait painting that utilizes linework seen in these various art forms. When students study examples from multiple cultures, it helps broaden their range of knowledge and possibility for their own creations.

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## **Integration of Career Readiness, Life Literacies and Key Skills**

CRP.K-12.CRP6

Demonstrate creativity and innovation.

WRK.9.1.2.CAP

Career Awareness and Planning

## **Integration of Computer Science and Design Thinking**

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CS.K-2.8.2.2.ITH.4

Identify how various tools reduce work and improve daily tasks.

## **21st Century Life and Career**

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CRP.K-12.CRP12

Work productively in teams while using cultural global competence.

## **Interdisciplinary Connections: NJSLs for ELA, Social Studies, Science and/or Math**

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ELA.SL.PE.K.1

Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.