

NAME _____

HOMEROOM _____

Do Now

Directions: Study the 2 portraits below. Then, describe what you see that is different in the second portrait.



Comment [L1]: For the Do Now, I introduced Modigliani by comparing two portraits. Based on similarities and differences, The Do Now is done independently, with opportunity to share ideas with a partner at the end. Students were able to extract the features of Modigliani's style.

What do you notice that is odd about the woman's portrait?

Comment [L2]: Before discussion as a group, students were given the opportunity to turn and talk with their partner about their writing. Students are told to add new notes to their own/change their answers in order to have the most beneficial discussion as a group.

COMPARE: How else are these two portraits **different**?

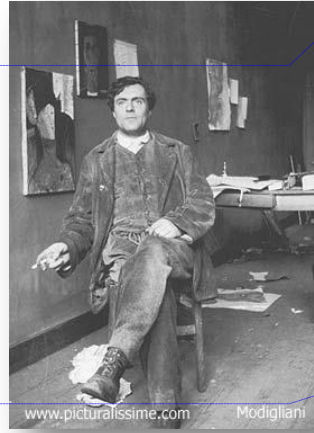
NAME _____

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Know the Artist

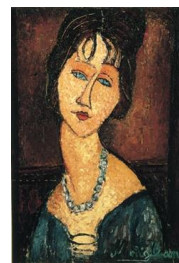
Amedeo Modigliani was born on July 12, 1884 in Italy. He began his formal art training in 1898, and in 1902 and 1903 he studied in Florence and Venice. In 1906 he moved to Paris, with the help of a small amount of money from his mother.

After 1915, Modigliani devoted himself entirely to painting, producing some of his best work. His interest in African masks and sculpture shows in his paintings, especially in the way he creates the portraits of the people he is painting: flat and masklike, with almond eyes, twisted noses, small mouths, and elongated necks. Despite their simple use of space and plain backgrounds, the portraits show a sharp sense of each person's personality.



Comment [L3]: Background on the artist. When introducing a new artist, there is always an element of reading/writing. This packet is then used in later classes, where they can refer to the text to build on more challenging questioning later on.

Comment [L4]: Students underline evidence.



What type of masks was Modigliani interested in? Underline your evidence!

- a. Asian
- b. African
- c. American
- d. Atlantic

Comment [L5]: Students have already developed a language for how to talk about Modigliani's portraits through the Do Now. This portion of the lesson allows students to practice independent reading with MC and evaluation of the reading.

What mask-like features did he add in his portraits? List them.

Evaluate! What emotional reaction do you have to these portraits? Why?

Comment [L6]: After students have discussed the origin of his style, we do a brief discussion on the emotional impact of his work, and based on his style, why his portraits might be reacted to a certain way. We also discuss the emotional impact of tilting the head slightly, or slumping the shoulders down.

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ART VOCABULARY!

Elongated is defined as

Comment [L7]: Elongated = stretched out.

Which image is an example of elongation?

Comment [L8]: Students are given 4 drawings, one of which defines elongation. None of the choices are a Modigliani portrait. We do a call and response for the answer, and briefly explain why it is correct. Students check or change.

Explain:

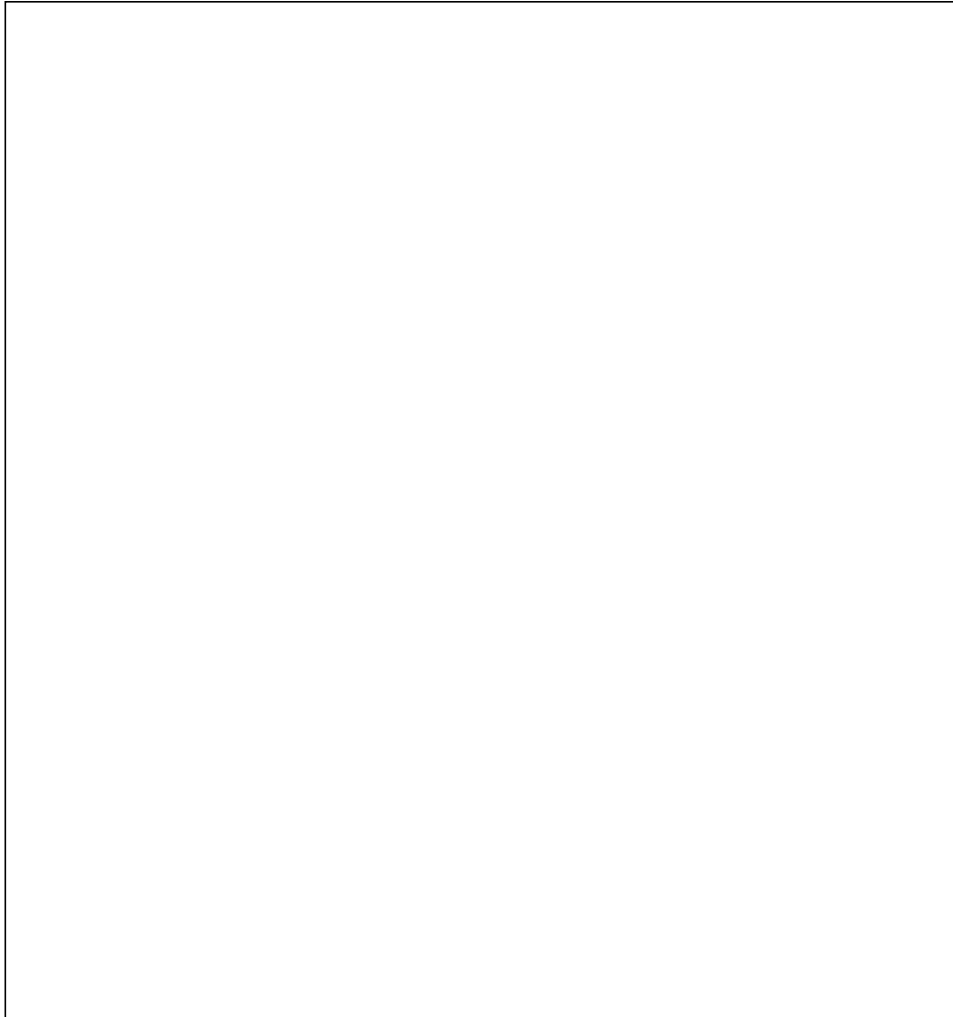
Comment [L9]: After explaining, I put a Modigliani painting on the overhead, and students discuss which portion of the painting defines elongation.

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Let's Try!

Comment [L10]: We begin practice by reviewing the features that Modigliani gives his portraits, and will draw a Modigliani-inspired portrait step-by-step. We will use the checklist together at the bottom of the drawing to ensure all criteria is met. (10 minutes)



Check list:

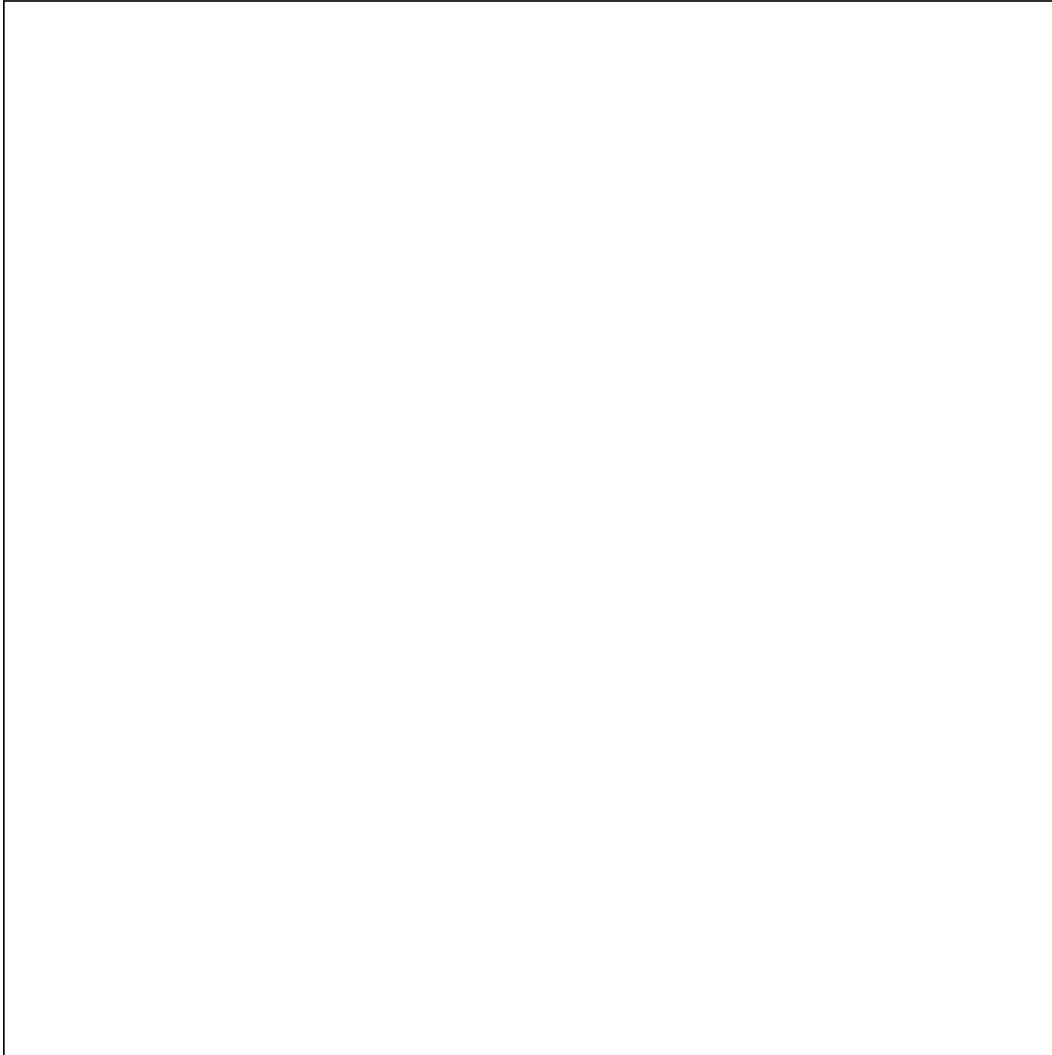
- _____ Elongated neck
- _____ Almond-shaped eyes
- _____ long nose/ small mouth

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You Try!

Comment [L11]: Students spend 5-6 minutes developing a sketch independently. Our previous group drawing can be used as a guideline. Students are encouraged to begin adding personalized details on their clothes/hair if they finish early. Pencils are moving the entire time.



_____ Elongated neck

_____ Almond-shaped eyes

_____ long nose/small mouth

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COLOR

Modigliani's colors are usually very simple. He uses pale colors for the skin to resemble a mask. The hair is usually 1 color, and the background is another color.

Directions: Draw another self-portrait, taking up half the space, and then add color!

Comment [L12]: If time permits, students are given more independent time to practice another drawing and add color. Students will be using oil pastels for the final design, and this is covered in upcoming classes.

Students work until transition time.

