

In Profile

Process-Based Shadow Silhouette & Collage

Grades 6-8 · Mr. George · Flexible studio sequence

A shadow gives a learner an outline to investigate immediately. Partner tracing moves the opening challenge toward light, edge and choice, so realistic drawing is not the gatekeeper for identity work. Paper tests, shared collage and a personal composition follow.

Teach from the current guide

This pack uses the October 26 Classroom Guide V12. Sessions 1-5 lead into Session A, repeatable refinement contacts, and Session B. Allow time for the work to develop; eight meetings are a planning starting point, not a completion deadline.

Inside this pack

Teacher guide with 40-, 43- and 45-minute timing guidance; one student scoring sheet; Design Your Name front/back and visual steps; anonymized J, R and S exemplars; and a reproducible exemplar inquiry page.

Print selectively

Keep the teacher guide digitally. Print the three-row student rubric once, single-sided. Reuse its reverse or an existing sketchbook for the artist statement. Name-design sheets are an optional identity warm-up, not an additional portrait requirement.

Protect the studio conditions

Keep flashlight beams away from eyes and walkways clear. Preserve each sitter turn, seven minutes of cleanup, and ten minutes of gallery viewing. Accept speaking, pointing, labeling or dictation as evidence. Studio habits, writing mechanics and English fluency are not added art criteria.

Artist anchors

Open the museum references for full images, captions and context. Ask learners to point to visible choices before interpreting meaning.

Derrick Adams · Self-Portrait on Float (2019)

[Hudson River Museum: artwork and image](#)

Which shapes, edges and patterns build this portrait?

Romare Bearden · The Block (1971)

[The Metropolitan Museum of Art: artwork and image](#)

How do fragments and overlapping spaces hold different stories together?

Bisa Butler · The Safety Patrol (2018)

[Art Institute of Chicago: artwork and image](#)

What do color and fabric pattern help a viewer notice?

Current close: timing at a glance

Contact	43 minutes	45 minutes
A: refine and draft	00-08 opening/models; 08-33 making; 33-36 reread/save; 36-43 reset	00-08 opening/models; 08-35 making; 35-38 reread/save; 38-45 reset
B: revise and share	00-04 reread; 04-17 revise; 17-21 score/edit/title; 21-23 setup; 23-33 gallery; 33-36 reflect; 36-43 reset	00-04 reread; 04-19 revise; 19-23 score/edit/title; 23-25 setup; 25-35 gallery; 35-38 reflect; 38-45 reset

The following guide includes the full opening sequence and 40-minute alternatives. The October 21 three-row rubric is the only scoring sheet for this current close.

In Profile Classroom Guide

Teacher sequence, prompts and studio routines. Current close, revised October 26: Session A develops the artwork and statement draft together. Repeat refinement contacts as needed before Session B revisits, edits and shares. Start B when the group is ready. The October 21 three-row student rubric remains the only scoring sheet.

Session 1 Trace the profile

Today, I can... work with my group to trace my shadow and explain how we made its edge clearer.

Before you leave... Save your unfolded tracing with name and section on the back. Save your maker question separately. Point to the edge you will keep or retrace and explain the setup change.

What counts today: A chosen shadow outline fits the marked 12×18 boundary, or you point out where it needs retracing. You point to a clear or unclear edge and explain the setup change. Save one question. A realistic likeness is not the goal.

Materials today: Large light newsprint; a 12×18 sheet or measured template; pencils; removable tape; one tested flashlight per active station; safe wall and chair setup; timer; separate question slips or sketchbooks; routine posters and voice/job slides; tested dry storage. Batteries have been purchased; test each light. Stage transfer supplies for Session 2, not today.

1 00–03 Do Now

Action: Label the back of the newsprint with name and section. In your sketchbook or on a separate note slip, draw the outside edge of a face from memory for two minutes. Save comparison talk for the outline check.

Say: “Draw the side edge of a face from memory: forehead, nose, lips and chin. Keep drawing quietly until the signal.”

Culture check: Red Zone, level 0. Silent entry and independent drawing. No partner discussion during this three-minute opening.

2 03–07 Rehearse studio routines

Action: Show entry posters in pairs (30 seconds each), then exit steps (30 seconds). Rehearse Red 0 and Yellow 1 (60 seconds). After accepted agreements, model the Materials Assistant collecting, counting and reporting; one student practices (90 seconds).

Say: “Show me what happens next. Entry stays silent. Yellow Zone is a studio whisper; Red Zone is silent. Watch the materials handoff, then try it. Tell me what is ready and what needs help.”

Culture check: Teacher names each voice change; students demonstrate or speak only when invited. Managers help with tools, not discipline. This is one job rehearsal; preference and rotation practice comes next contact.

3 07–12 Watch and try

Action: Use a volunteer trio. Turn the sitter sideways, parallel to the wall; aim the beam toward paper, away from eyes. Mark the 12×18 fit boundary on larger light newsprint. Adjust the shadow to fit before tracing. Use the previously tested paper, distance and clear walkway.

Say: “How do my choices with paper help me communicate something about myself? Today we choose an outline for collage. You drew an edge from memory. Now we will trace an edge made by light. The sitter decides which outline to use.”

Culture check: Volume 0; tools down and eyes on the demo. Beam stays away from eyes; volunteers rehearse each job.

Session 1 Trace the profile continued

4 12–14 Go to stations

Action: Send preassigned trios to numbered stations. Light Keepers collect one flashlight each; teacher dims the room lights to the tested setting.

Say: “Go to your station. Sitter, Light Keeper and Tracer: point to your first job. Keep the walking route clear.”

Culture check: Volume 1; walk with empty hands except the assigned equipment. Teacher checks that the walking path is clear before dimming.

5 14–32 Trace and rotate jobs

Action: Run three six-minute rounds: 1 setup, 3 trace, 1 sitter check, 1 name the back/change paper/rotate. The sitter checks that the usable outline stays within the marked 12 × 18 boundary.

Say: “Trace one slow edge. Sitter, check your outline and choose what to keep. Name the back, change the paper and rotate jobs.”

Culture check: Volume 1. Light Keeper calls “freeze” for movement; beam stays toward paper. Every student receives a sitter turn.

6 32–35 Check the outline

Action: Restore lights. Students locate forehead, nose, lips and chin; mark a chosen edge or crop on their own tracing. Use one concise partner check; the maker points to the chosen edge and says keep or retrace.

Say: “What changed in the edge when we changed the setup? Show me. Keep it or retrace? Point to one clear or unclear part and name the setup change that affected it.”

Culture check: Volume 1; each maker handles their own tracing. Ask before changing anyone else’s line.

7 35–38 Ask a maker question

Action: Save one maker question on a separate slip or in the sketchbook. Invite one student to share the saved question. Keep the question off the cutout before any gluing.

Say: “What question do you want answered before collage? Write it, dictate it or point it out. Next time, this outline becomes a shape you fill. Bring that question.”

Culture check: Volume 0 to think; volume 3 for the speaker. Voice Keeper asks “Who have we not heard from?”

8 38–45 Cleanup

Action: Save named, unfolded dry tracings and separate questions. Switch off/count lights, remove tape, return chairs, clear tables and floor. Model one Artwork Assistant handoff to the tested storage spot; ask before touching work. Check sketchbook returns only if used. Then: Clean Up Quietly; Stand Together when directed; Line Up By Closet; Exit When Dismissed.

Say: “Save your tracing and question. Light Keepers, switch off and count the lights. Remove tape, return chairs and leave a clear route.”

Culture check: Volume 1; Light Keepers report the flashlight count. Check that named tracings are unfolded and protected at the tested class storage spot, tape is removed, chairs are returned and the floor is clear. Yellow Zone, level 1 for necessary cleanup talk; Red Zone, level 0 before standing and lining up.

Stage before students enter

Test the shadow size and safe light angle at every active station. Preassign trios and a first role; check that the station count supports three six-minute rounds. Confirm storage before tracing. Never shorten a sitter’s turn to make up for an unprepared station.

Art evidence is the visible edge, setup explanation and maker choice. Returning tools, safe movement and storage are studio habits, not portrait-quality criteria.

Session 2 Prepare the metallic outline

Today, I can: Choose whether to keep, refine or retrace my edge, then transfer the fitted profile onto black paper.

Save: Your named black base, unglued cutout and the exact step to resume. An unfinished transfer needs continuation time, not an automatic lower art score.

Materials: Named tracing; black 12 × 18 base; scissors, pencil and wipeable chalkboard chalk; masking tape; gold or silver metallic Sharpie; existing holder. One tested retrace station is available only at its verified capacity.

00-05 Check the edge and choose a route

Action: Mark a check at a crisp part and an X at a wobble, break or blur. Choose Keep, Refine or Retrace. Show a partner the worst X and the edge that supports the route.

Say: “Which route do you need? Point to the evidence.”

Culture check: Silent entry, then level 2 at the partner cue. In the final 30 seconds, recall the next move, voice level and existing job.

05-11 Model one transfer route

Action: Show Keep, Refine and Retrace with actual tracings. Refine follows the trusted shadow edge. Cut seated; turn the paper, keep fingers clear and place closed scissors down for the next person. Check all four landmarks and fit before transferring.

Say: “Chalk the placement with the face toward open space. Secure the cutout with two tape loops underneath. Trace around it in gold or silver, then lift and save the cutout.”

Culture check: Level 0 for the model. Metallic ink is permanent. Keep the black base whole; no glue route.

11-29 Prepare or retrace

Action: Work from the chosen route and preserve the original contour. At one retrace station, three students rotate Sitter, Light Keeper and Tracer in six-minute rounds: 11–17, 17–23 and 23–29. Keep the beam toward the paper and away from eyes.

Say: “Stop at your actual step. Save the next action rather than rush.”

Culture check: Level 1. Three retraces are the maximum in an uninterrupted 18-minute cycle; transitions can reduce capacity. Keep the waiting record private. Continue later without removing students from shared S3 inquiry or S4 collaboration.

29-33 Save and state the next step

Action: Name the base and save the cutout in the existing holder. Each maker points to the current preparation step and records the exact action to resume. A ready base has a fitted metallic outline and its saved cutout.

33-40 Seven-minute cleanup

Action: Save the base and labeled cutout; cap and count markers, return tools and useful scraps, and clear the table and floor. Studio Captain checks the reset. Follow the four-step exit inside these seven minutes.

Culture check: Level 1 for necessary cleanup talk; level 0 before standing and lining up.

Session 3 Discover what paper can do

Today, I can: Change paper, arrange the pieces and explain what my choices do.

Save: Physical paper tests and a loose arrangement in the existing named holder. A paper change, a tested placement and the maker's explanation are the evidence. A photo, sketch or extra recording sheet is not required.

Materials: Paper scraps, scissors, a separate black study base and the existing holder. Personal profiles stay stored; glue stays closed. Open the complete Methods of Paper and Collage Materials Page grids and the Allison Platz video in the teaching deck.

00-03 Do Now and set up

Action: Choose two scraps. Bend one gently and notice its edge, surface or bend. Identify the existing holder and keep all useful pieces.

Say: "What is different about these papers? What changed when you bent one?"

Culture check: Level 0. Set out materials before class; do not add a collection activity to this block.

03-07 Independent paper tests

Action: Give four uninterrupted minutes to try a few ways to change scraps. Place each test beside an unchanged scrap. Students choose one discovery to show.

Say: "What changed: the edge, the surface or the shape? Keep your test."

Culture check: Level 1. Cut seated with fingers clear; put closed scissors down before passing. Students need not complete every technique.

07-11 Share discoveries and scan the full paper grid

Action: 07–08: Invite a few learners to show actual tests. 08–11: Scan every row of the complete Methods of Paper grid. Enlarged fold, rip and cut details help visibility; they do not replace the full grid.

Say: "Which method is like your discovery? Which change could you try with the materials we have?"

Culture check: One sharing voice at level 3; level 0 to listen. Illustrated methods that need other tools remain discussion examples.

11-14 Name collage and composition

Action: Use the deck's Braque example, Glass and Playing Cards, to connect the experiments to collage. Ask learners to point to a paper edge and an overlap.

Say: "Collage combines and attaches pieces to make art. Composition means where you arrange the pieces. Around 1912, Braque used everyday papers in art."

Culture check: Keep the introduction brief. Today the pieces stay loose so students can keep testing choices.

Teacher look-for: Distinguish what the paper was like, what the learner changed physically and what placement changes. Offer one starting move or two contrasting pieces when needed, without prescribing a finished design.

Session 3 Watch try arrange and explain

14–21 Watch pause and try

Action: Play selected parts of Allison Platz's 2D Collage Techniques. The full video is 4:17; teacher-selected pauses and student trials must fit this seven-minute block. Use a short excerpt when more practice time is needed.

Say: "Watch the paper move. At the pause, try it with your scraps. Point to what changed."

Culture check: Use only available, appropriate tools and materials. Keep the results; not every video method is a task to complete.

21–24 Scan the full collage grid

Action: Scan every row of the complete Collage Materials Page. Name choices recognized from the video. Use actual scraps for one quick comparison, such as overlap then separation.

Say: "Which choice can you test now? What changes when the pieces move apart?"

Culture check: The full grid is active teaching content. Enlarged pattern, cutout and pile-up details support visibility rather than replace the grid.

24–30 Arrange and test

Action: Choose tested scraps and make a small loose composition. Move one piece to change overlap, closeness or a gap. Compare the actual pieces, choose the position that works and explain why.

Say: "I changed this paper by _____. I moved this piece _____. Now I notice _____. I kept it here because _____."

Culture check: Level 1. Keep glue closed. Students may point, speak, dictate or demonstrate. A pencil sketch is optional; there is no separate approval queue.

30–33 Partner check and save

Action: 30–32: Show a partner one paper change and demonstrate a tested placement. Explain the choice and hear what the partner notices. 32–33: Gather the tests and chosen pieces in the existing holder.

Say: "Does my choice show? What do you notice?"

Culture check: Level 2 for the peer response, then level 1 to save. Ask before touching. The teacher collects targeted spoken or demonstrated evidence while circulating.

33–40 Seven-minute cleanup

Action: 33–35: Save the holder and chosen pieces. 35–38: Return useful scraps and closed scissors; sort tiny waste into the correct bin. 38–40: Check table and floor, then follow the teacher's exit cue.

Culture check: Everyone saves their own paper; existing table jobs help return supplies and check the room. Use level 0 before standing and lining up.

Next: One group artwork using these discoveries. Personal profile planning follows the group experience. Continue any retracing separately so all learners receive the individual exploration and shared looking.

Session 4 Build one group collage

Today, I can: Use paper changes and tested placements in one group artwork.

Save: One shared artwork with every maker's name. Each person points to a contribution and explains what a paper change or placement does. No compulsory sketch or new worksheet is added.

Materials: Groups of 3–4; one separate black group base, scraps, scissors, glue and metallic Sharpies. Keep personal profiles stored. Confirm flat drying space and actual stock before class.

00–03 Two scraps one discovery

Action: Individually choose two scraps. Change one edge or move a piece, point to the effect and keep the pieces.

Culture check: Level 0. Glue stays closed; this first try belongs to each maker.

03–08 One technique and an individual try

Action: Show only the needed part of the Allison Platz video, then pause for a hands-on try. Budget roughly one minute viewing or modeling and four minutes making, including a quick teacher scan. Classes that already watched use a short recall model; introduce the move explicitly for 601 and 602.

Say: “Try the move with your scraps. Show what changed. Keep one useful piece for the group.”

Culture check: If video access fails, model tearing or cutting an edge, then overlap or grouping with available materials. Advance at 08; do not replay the full video inside this block.

08–10 Scan both full grids

Action: 08–09: Scan the full paper-change grid and locate a method like the students' tests. 09–10: Scan the full collage grid and name a placement choice.

Say: “Composition is how you arrange the pieces.”

10–13 Agree on the group goal and contributions

Action: Use one separate group sheet. Agree on what a viewer should notice first. Every member offers a changed piece and a placement idea. Confirm the existing Studio Captain, Materials Assistant, Artwork Assistant and Timekeeper responsibilities; combine duties for a trio.

Say: “What do we want people to notice? Who have we not heard from?”

Culture check: Current class assignments remain through S6. Do not create a new class-job roster here. Everyone makes, places and explains a piece, regardless of studio job.

13–23 Two arrangements together

Action: With glue closed, place everyone's pieces on the base. Move the same pieces to compare two actual arrangements. Notice attention, connection and open space. Leave the chosen arrangement loose for the peer check.

Say: “What changed? Which arrangement works for our shared goal?”

Culture check: Level 1. Invite each proposal and keep tools accessible. Temporary work areas are not permanent ownership zones.

Session 4 Check agree and attach

23–25 A neighboring group checks

Action: Each maker points to a contribution and explains one choice. A neighboring group offers visible evidence. The makers agree on one thing to keep or change, adjust loose pieces and wait for the glue cue.

Say: “I notice ____ because ____.”

Culture check: Level 2. Ask before touching. Repair comments about people by returning to the work. Every maker remains part of the shared decision.

25–26 Check a flat secure join

Action: Include the full attachment-grid scan and glue model in this one minute. Locate glue on the grid. Demonstrate a thin layer on the back of a scrap, place it, press gently and close the glue. Students test one scrap join.

Say: “Thin layer. Press. Close. Check for flat paper and edges down.”

Culture check: Use scrap paper under the glue. Keep glue away from eyes and mouth. Ask for help with a blocked nozzle.

26–31 Attach the decided pieces

Action: Keep the other pieces in place. Lift one agreed piece, glue its back, return it to the chosen position and press. Work back layers first where needed. Leave choices still being tested loose.

Say: “Does this piece go back where we decided? Keep the next choice movable until you agree.”

Culture check: Level 1. At 31, stop gluing. Save unfinished choices for continuation rather than rush or shorten cleanup.

31–33 Each maker explains and names the work

Action: Each maker points to a contribution and explains a paper change or placement. Add all names and save the group work flat with loose pieces.

Say: “I contributed this piece. I changed ____ so _____. Our placement makes ____ stand out.”

Culture check: Speaking or pointing counts. A partner or teacher may record a brief explanation if needed.

33–40 Seven-minute studio reset

Action: 33–35: Save the shared work flat, with names. 35–38: Cap, count, sort and clear the workspace. 38–40: Check the drying space and follow the four-step exit.

Culture check: Level 1 for necessary cleanup talk, then level 0 before standing and lining up. Keep wet work separate and unstacked; the teacher releases the class after the room check.

Before individual profile planning: Every maker can show one paper change and one placement choice. Continue the group artwork if needed while keeping personal black bases and cutouts stored.

Teacher check: Participation and safe studio habits are recorded separately from art evidence. Bisa Butler remains an optional artist extension outside the 40-minute core; it does not displace the hands-on try or full grids.

Session 5 Earlier criteria inquiry

Today, I can: Help write our class criteria, then test my papers inside my profile.

Save: Earlier class findings and a loose arrangement. For the current close, the October 21 three-row student rubric is the sole scoring sheet; use Session A and B next.

Materials: Personal black profile and saved cutout, paper bank from S3–4, pencil, scissors and criteria card. Make the complete large-image exemplar study set available to each trio. Images lead; only small thinking prompts accompany them. Do not shrink the work to fit large questions or answer lines. Keep current jobs through S6.

00–04 Three papers one profile

Action: Lay three papers on the black profile with no glue. Work silently first, then tell a partner which paper makes the profile feel most like you and why. Learners without a prepared profile use practice paper and keep a continuation next step.

Culture check: Level 0, then level 2 at the teacher’s cue. The maker chooses what to share; meanings are not universal color rules.

04–06 Derrick Adams and a first look

Action: Show Self-Portrait on Float from the deck. Ask where the eye lands first and which paper choice sends it there. Keep the response tied to visible choices rather than guesses about private life.

Culture check: Level 0 to look, then level 2 for a brief response. Bearden’s The Block stays at the end as a next-unit reference.

06–12 Study profiles in trios

Action: 06:00–06:30: Show the J, S and R overview for a silent look. Keep the complete large-image set available, including K, E detail and BB word detail for comparison. Give each trio a focus exemplar, alternating J, S and R. 06:30–10:00: Discuss the three prompts while pointing to visible evidence. 10–12: Speakers report one finding per focus exemplar so the whole class draws on the complete set.

Say: “What did they include? What does it say about them? Which collage move makes you notice it: edge, light and dark, pattern or overlap?”

Culture check: Recorder keeps concise findings on an existing note space; no printed answer lines are needed. Speaker shares; Voice Keeper invites every voice. Use level 0 for the look, 2 in trios and 3 for one sharing voice. Suggested meaning is an interpretation, not a known fact about the former student.

Look-fors: J combines selected objects with “I CREATE, THEREFORE I AM” and keeps pieces inside a strong outline. S uses blue and purple papers, pattern and light/dark relationships with little text; show its two parts together. R uses layered images and red gloves that attract attention. Ask what the visible choices support; do not supply a biography.

Image use: Use the visible artwork as evidence. BB’s word detail supports discussion of chosen words; it does not establish cultural identity. Real student and teacher work supplies finished-product examples. Process diagrams do not document a former student’s decisions.

Session 5 Agree test and save

12–18 Students write the criteria

Action: 12–14: Each trio turns one finding into “A strong profile collage ...” and points to an example in the full set. 14–16: Speakers read; Recorders post. 16–17: The class merges matching ideas and chooses four. 17–18: Score J together by showing how many agreed criteria it demonstrates; one student points to evidence.

Say: “Which example proves your criterion? Which wording would catch a page of logos glued down for no reason?”

Culture check: Grade 6 begins with “Every piece I keep says something about me” and writes three more. Grades 7–8 write all four. Read the students’ wording aloud rather than replace it with a ready-made list. Copy the agreed wording onto the reusable card. The full set remains available while the class compares possible criteria.

18–19 The logo test

Action: Use the prepared E detail to ask which labels might say something about the maker and which need explanation. Apply the same test to every brand name or logo a student keeps.

Say: “This shows I _____. Can’t finish it? Swap it for paper that can.”

Culture check: Level 0 for the brief model. A viewer cannot know the maker’s intention just from recognizing a label. Words and logos meet the same class criteria as other pieces.

19–28 Test papers inside the profile

Action: Arrange the actual loose pieces, move one piece and check the result against the agreed criteria. Keep all collage inside the original traced outline and keep the contour visible. Trim individual paper pieces away from the artwork; never cut away or reshape the profile.

Say: “What changed when you moved it? Which criterion does that choice show?”

Culture check: Level 1. No required sketch, arrangement map or meaning-key sheet. The saved cutout can help check the original contour. Glue stays closed.

28–31 A partner checks the dry fit

Action: The partner identifies a criterion and points to evidence. The maker says whether that matches the intended meaning. For a logo, the partner asks what it says about the maker. The maker decides what to keep or retest.

Say: “Say that back about the work.”

Culture check: Level 2. Ask before touching. The original contour is a taught construction requirement, not a new rubric strand or hidden penalty.

31–33 Save a next step

Action: On the card, finish “My arrangement shows criterion # ____ here.” Identify the first piece to glue next contact. Save every piece loose in the existing holder.

33–40 Seven-minute studio reset

Action: 33–35: Save profile, loose pieces and card. 35–38: Cap, count, sort and clear the space. 38–40: Check the next-step note and follow the exit cue.

Culture check: Level 1, then level 0 before standing and lining up. No gluing is added to cleanup.

Session A Refine the artwork and draft

Today, I can: Use the rubric and visible choices in my portrait to develop my artwork and explain what it communicates.

Save: Portrait, existing rubric and a meaningful statement draft with a next step when needed.

Materials: Existing rubric/sketchbook and pencil at entry. Distribute portraits and holders during the opening. Open an authentic artwork for the explanation model. Keep paper and tools available for needed refining; confirm flat drying space.

00-03 Independent idea prompt

Action: Students write, label or sketch on the rubric reverse or in the sketchbook: What is the main idea I want someone to notice first? Distribute portraits and holders while they work.

Say: “Choose what you want someone to notice. Begin quietly with your pencil.”

Culture check: Red Zone, level 0. Entry needs no project materials and no teacher-led launch.

03-06 Review the rubric and board prompts

Action: With actual portraits visible, review the October 21 rubric and post the short checklist below. Students point to evidence and decide what needs attention; no track or fixed change quota is assigned.

06-08 Model a specific explanation

Action and Say: Show real Exemplar J and point to “I CREATE, THEREFORE I AM.” Label this as a hypothetical teacher-written explanation: “I chose these words because making art matters to me.” This is a possible model, not the original student’s words or known intention. Model developing another relevant visible choice and its connection to the idea. Students explain their own actual meanings; no fixed sentence count is set.

Board checklist

Look at the rubric. Point to evidence in your artwork. Choose what needs attention. Work on your art and explanation. Check again.

Say: “Use the rubric to decide what your work needs. Your words may help you see something to refine, and your paper choices may give you more to explain.”

Culture check: No track assignment, Row 3 gate or fixed number of changes. If the work meets the criteria and communicates the maker’s intention, keep those choices. Support students to point, talk, label or dictate.

Session A Sustained making and drafting

08–30 Refine and explain together

Action: Students work beside their actual portraits and rubric. Finish meaningful fill or refine areas that need attention. Begin a statement while making; move between the artwork and the draft as each helps clarify the other. Keep the original profile intact and trim scraps away from the work.

Say: “What are you communicating? Which choices help someone see it? Explain what matters about those choices.”

Culture check: Yellow Zone, level 1 for making. The teacher supports the evidence check without assigning fixed ability groups. Keep glue away from eyes and mouth; cap it between uses.

Develop the explanation

Begin with the idea the maker chooses to share. Identify specific paper choices visible in the portrait and explain how they support that idea. Useful details may include an image, color relationship, arrangement, texture or selected words; students choose relevant evidence.

A full explanation develops the thinking. It has no fixed three-sentence limit and no compulsory “I tested” sentence. Describe a real change if it helps explain the work; do not invent a test or require a finished maker to find a flaw.

Use Show and explain and the rubric reverse, or continue in the existing sketchbook. Students may write, label or dictate; read recorded words back for approval. If drafting orally, save the actual words through a scribe or an available recording so there is a draft to revisit next contact.

Culture check: Level 1 for sustained work. Offer brief teacher or peer support when useful, with the maker’s permission. No timed critique or Voice Keeper protocol is required during this close. Students decide what personal meaning to share.

Teacher look-for: The maker uses rubric evidence to choose useful work and develops an explanation grounded in the portrait. Writing length, spelling and English fluency do not become additional art-scoring criteria.

30–33 Reread and save

Action: Reread or listen to the draft beside the artwork. Identify what is already explained and what needs attention. Save the draft and a useful next step. Continue with a refinement contact as needed; Session B does not automatically follow at the next meeting.

Say: “What do your words help someone understand about your paper choices? What will you return to next time?”

Culture check: Level 2 for the check; one sharing voice at level 3, listeners at 0. Record studio habits separately from art quality.

33–40 Seven-minute reset

Action: Save the rubric and loose pieces. Keep wet work flat and separate in the drying place. Cap/count tools, return useful scraps, clear table and floor, push chairs in, and follow the established four-step exit.

Say: “Save your draft and next step. Wet work stays flat.”

Culture check: Level 1 for necessary cleanup; level 0 before standing and lining up. No stacking or covers against wet glue.

Session B Revisit edit and share

Today, I can: Develop my explanation with specific evidence, edit for clarity and share what my artwork communicates.

Save: The same rubric, developed statement, title and viewer responses. Self-assess the artwork before teacher scoring; keep the October 21 descriptors unchanged.

Materials: Existing draft/rubric or sketchbook and pencil at entry. Distribute portraits and holders during the opening. Prepare a clear tabletop viewing route. Keep tools available for genuinely needed final artwork refinement.

00-04 Reread the draft independently

Action: Reread or listen to the saved draft and underline unclear wording while portraits arrive. Keep the opening independent. Evidence checks and self-scoring wait until the actual artwork is in front of the maker.

Say: “Reread your draft. Mark a place that could be clearer. We will check the words beside the artwork when it arrives.”

Culture check: Red Zone, level 0. Do not score from memory before the portrait arrives. Makers decide what personal meaning to share.

04-14 Revise meaning and specific details

Action: Place the draft beside the actual artwork. Reread for meaning: does it explain the maker’s idea and show specific supporting choices? Add useful details, reorganize or remove unclear wording. Refine the artwork only where the rubric and intention show a need. Keep most of this time for sustained revision.

Optional support: Compare “I chose these words” with the hypothetical teacher model “I chose these words because making art matters to me.” The added reason connects a visible choice to an idea; correcting spelling improves readability. Neither sentence is attributed to the former student. Ask: “What meaning does your own choice have for you?”

Culture check: Yellow Zone, level 1. Brief support is available without a required partner circuit. Students may retain successful choices; no exactly-one-fix quota. If substantial fill remains, provide continuation time rather than rush the art or shrink the gallery.

14-18 Self score edit and title

With the actual portrait visible, self-score the three October 21 rows and point to evidence; teacher notes follow. Then edit wording, spelling or punctuation as useful for readability and choose a title that suits the developed explanation. A current score can be revisited if the work is still developing.

Culture check: Students may talk, write, label, point or dictate. A full explanation has developed meaning and supporting details, not a prescribed number of sentences. Clarity editing supports communication; writing mechanics and English fluency are not new artistic scoring demands.

18-20 Flat tabletop setup

Action: Leave the portrait flat at its own seat with title, statement and rubric evidence. Keep any recently glued work in place and unstacked; viewers will move around it.

Say: “Keep the art flat. Leave the words beside it.”

Culture check: Level 1. Keep a clear walking route and hands off others’ art. No wet artwork is passed between students.

Session B Share and reflect

20–30 Ten-minute gallery

Action: Look carefully at the artwork, then read or hear its explanation. Notice a specific paper choice and what the statement helps you understand. Leave one thoughtful response in a clear area of the rubric reverse, or respond orally with support. Keep earlier writing untouched; there is no quota of response slips.

Say: “I notice ____ in the artwork. The explanation helps me understand ____.”

Culture check: Level 1. Comment on visible choices rather than guessing private facts. Ask before writing on the maker’s sheet. A note placed beside the artwork is an optional access support, not another required worksheet.

30–33 Compare intention and viewers

Action: Makers read or hear viewer responses. Compare what the artwork communicated with what the explanation clarified. Identify a useful insight or an area to revisit; there is no obligation to alter successful work.

Say: “What did the artwork communicate? What did your explanation help viewers understand?”

Culture check: Level 2 for partners, then one voice at level 3 and listeners at 0. Different readings can be useful; the maker retains the decision.

33–40 Seven-minute reset

Action: Keep rubric, statement and responses together. Dry work returns flat to the tested class crate when it fits without bending. Wet work remains in the separate drying space. Return tools, clear tables and floor, push chairs in and follow the four-step exit.

Say: “Save your evidence and what viewers noticed. Keep the work flat.”

Culture check: Level 1 for necessary cleanup, then level 0 before standing and lining up. Artwork Assistant asks permission before helping; teacher releases the class.

Readiness and continuation

Move from A through as many refinement contacts as the group needs, then begin B when final revision, editing and a meaningful gallery are realistic. Most learners may need through the end of the week; this is a teacher pacing expectation, not a deadline. Check actual work and explanations. Preserve ten gallery minutes and seven cleanup minutes; wet work stays flat.

One scoring sheet

The October 21 three-row student rubric is the sole scoring sheet. Its reverse or the existing sketchbook holds the statement. Older four-line criteria cards and the Traveling Rubric are not additional scoring requirements. Do not add scores for sentence count, English fluency or writing mechanics.

Print once: Reuse the student rubric already held by each maker. If a replacement is needed, print only the one-page student version, single-sided. [Open the October 21 student rubric](#)

Shared studio routines

Entry and voices

Enter Silently → Get Your Materials → Take Your Seat → Begin Work. Entry and Do Now remain silent. Red Zone is level 0 for independent thinking, demonstrations, listening and lining up. Yellow Zone is level 1 for making and necessary cleanup talk: only your table hears. The teacher cues level 2 for partner talk and level 3 for one sharing voice.

Retrieve only named work. Use the existing opening transition cue for next move, voice and current job; it adds no time. Cue partner responses after silent work. On the signal, tools go down safely, voices stop and eyes come up.

Shared decisions and feedback

S3 builds paper discoveries; S4 tests a shared composition; S5 records the earlier exemplar inquiry. The October 21 student rubric carries the current three rows: Something about you; Creativity and moods; Fill the entire profile. Use it as the only scoring sheet. Students assess with the portrait visible before teacher notes. Keep studio habits and writing mechanics separate from art quality.

During the current close, sustained making and explanation development take priority. Offer brief feedback when useful and with the maker's permission. Refer to visible work, ask before touching and respect what the maker chooses to share. Earlier critique routines and Voice Keeper cards remain optional resources for another appropriate discussion.

Jobs and the seven-minute exit

Use the existing second-half Studio Jobs rotation when it is due. The current close does not create named assignments or an automatic rotation date. Studio Captain, Materials Assistant, Artwork Assistant and Timekeeper remain studio jobs. Voice Keeper is optional, not an active requirement for A/B.

Studio Captain checks the posted reset; Materials Assistant counts tools; Artwork Assistant asks permission before moving art; Timekeeper protects transitions, gives a five-minute warning and runs the seven-minute reset. No job gives disciplinary authority.

Clean Up Quietly → Stand Together when directed → Line Up By Closet → Exit When Dismissed. Save and label work, return and count tools, clear tables and floor and push chairs in. All four steps stay inside the protected seven minutes. The teacher checks the route and releases tables.

Care and storage

Write name and section lightly on the back before tracing, cutting or gluing. Keep newsprint unfolded. Use two supported clips on the bungee cord only for light, dry tracings after testing security, support and capacity; otherwise use a protected flat place. Never hang wet or heavy mounted work.

Keep cutouts and loose papers in labeled holders or supported folders. Carry bases flat with two hands and support the whole sheet. Crates hold mounted work only when fully dry and unbent. Confirm a separate flat drying spot before glue is used; separate wet work and never press a cover against wet adhesive. Ask before handling another maker's work.

Materials and teaching preparation

Use this as a preparation check, not an inventory claim. Size quantities to the actual roster, active stations and storage capacity. Batteries, back crates and the bungee cord are confirmed; suitability, clip supply, drying capacity and other supplies still need checking.

Session 1 and transfer

Check large light newsprint, a 12 × 18 fit sheet or measured template, pencils, removable tape, working flashlights and purchased batteries, safe wall/chair positions and a clear walking route. Set a timer, prepare question slips or sketchbooks and routine posters, and test dry storage. Never shorten a sitter's turn because a station was not prepared.

For S2, prepare a black 12 × 18 base per learner, scissors, wipeable chalkboard chalk, masking tape and gold/silver metallic Sharpie. The route uses a fitted cutout, chalk placement facing open space, two tape loops underneath and a metallic outline. Remove and save the cutout; keep the black base whole. Test fit and visibility on actual stock.

Paper inquiry and shared work

Prepare varied paper values, colors, edges and surfaces, separate study/group bases, existing named holders, shared scrap trays, scissors and scrap backing. Keep glue closed during S3 and the S4 dry fit. Check adhesion and flat drying space before attachment. Physical samples and spoken or demonstrated explanations provide evidence; do not add compulsory maps, photographs or sketches.

Open the full Methods of Paper, Collage Materials Page and attachment grids. Enlarged details aid visibility but do not replace complete grids. Preview the selected Allison Platz video section and pause points using available materials. Keep the live-teacher fallback ready.

Exemplars and personal profiles

Prepare the complete large-image set across enough pages for close looking: J, S shown as its two parts together, R, K, E detail and BB word detail. Keep the image areas generous and the thinking prompts small. Avoid dominant questions, answer lines and tiny thumbnails. Everyone can consult all examples; each trio focuses on one of J, S or R and contributes a finding to the whole-class criteria discussion.

Prepare the J attachment detail and R feedback model. Use visible artwork as evidence without claiming a former maker's biography. BB's cropped word detail cannot establish cultural identity. Use real student or teacher work for finished-product models.

Print or reuse the October 21 In Profile Student Criteria Rubric student page, one per maker. Use its reverse or the existing sketchbook for a developed statement and viewer notes. Students may speak, point, label or dictate. No new logo strips, statement scoring sheet or response packet is required.

Drafting refining and display

Prepare existing portraits and holders, pencils, paper, scissors, glue and scrap backing for needed artwork refinement. Have the rubric and an authentic artwork explanation model ready. Contrast images, paper grids and Voice Keeper cards remain optional reference resources; no mandatory contrast test or timed critique is added.

Confirm flat drying space, protected holders and a clear tabletop viewing route. Keep recently glued portraits flat at their own tables while viewers move. Store portraits in crates only when fully dry and unbent. Use the rubric reverse for statements and gallery notes; no new loose gallery-slip packet is required.

Source use

The deck and its speaker notes carry the active teaching sequence. Butler's extension remains outside the core clock; Bearden's The Block remains at the end for the next unit. Teacher-written statements are models, never the original student's words or undocumented process history.

Contact clocks

S2–5 remain the earlier sequence. The current close is A → repeatable refinement contacts → B when the group is ready. Check the actual portraits and explanations before scheduling the gallery. B is not automatically the next class, and readiness is not determined by sentence count.

Session 1 retains the live deck's 45-minute first-contact sequence on the first two pages. The speaker notes provide the 40-minute alternative below, only after routines and essential jobs have been rehearsed at a prior contact. It is a retrieval review, not first-time job training. The projected S1 labels still show the first-contact clock.

Session	Teaching blocks	Cleanup
S1 first contact	00–03 draw; 03–07 routines; 07–12 model; 12–14 move; 14–32 three tracing rounds; 32–35 outline check; 35–38 question	38–45
S1 rehearsed alternative	00–02 draw; 02–05 routines review; 05–10 model; 10–12 move; 12–30 three tracing rounds; 30–31 outline check; 31–33 question	33–40
S2	00–05 edge/route; 05–11 model; 11–29 preparation/retrace; 29–33 save and next step	33–40
S3	00–03 opening; 03–07 independent tests; 07–11 share/grid; 11–14 collage; 14–21 watch/try; 21–24 grid; 24–30 arrange; 30–33 check/save	33–40
S4	00–03 opening; 03–08 try; 08–10 grids; 10–13 goal/jobs; 13–23 arrange; 23–25 peer check; 25–26 glue check; 26–31 attach; 31–33 explain/save	33–40
S5	00–04 papers; 04–06 Adams; 06–12 J/S/R study; 12–18 criteria; 18–19 logo test; 19–28 dry fit; 28–31 partner check; 31–33 next step	33–40
A	00–03 idea; 03–06 rubric; 06–08 explanation model; 08–30 refine and draft; 30–33 reread/save	33–40
Refine	00–03 quiet think; 03–06 look; 06–09 partner talk; 09–12 write; 12–30 revise art/confer; 30–33 save	33–40
B	00–04 reread; 04–14 revise meaning; 14–18 self-score/edit/title; 18–20 setup; 20–30 gallery; 30–33 reflect	33–40

If S1 routines or safe storage need longer, complete that teaching and continue portrait work next contact. Preserve each six-minute sitter turn and all seven minutes of cleanup. The 40-minute alternative does not authorize compressing safety instruction.

Weekly inquiry: Keep the established eight-minute inquiry in an appropriate flex or continuation contact. If it replaces project time, carry unfinished work forward. Preserve sustained making and drafting, actual-work self-assessment, the ten-minute gallery and seven-minute cleanup.

Planning the closing sequence

43 and 45 minute contacts

Keep opening and models unchanged. In A, add three or five minutes to 08–30 making and drafting. Reread/save becomes 33–36 or 35–38; cleanup stays the final seven minutes, 36–43 or 38–45.

In B, add three or five minutes to 04–14 meaning revision. Self-score/edit/title becomes 17–21 or 19–23; setup 21–23 or 23–25; gallery 23–33 or 25–35; reflection 33–36 or 35–38; cleanup 36–43 or 38–45. Preserve ten gallery minutes.

Evidence to notice

1a: Makers explain relationships between visible choices and meaning. 1e: Time supports sustained making and iterative drafting. 2a: Students choose what to share and respond respectfully. 2d: Established routines protect materials, access and a safe gallery.

3b: Questions invite specific explanations grounded in the work. 3c: Students choose useful refinement and develop their thinking. 3d: Actual-work self-assessment guides decisions. 4e: After teaching, record what worked and what to adjust. These are planning look-fors, not promised ratings.

Roster and scheduling

Plan for ten teaching groups. The October 4–5 session record explicitly corrected the older eleven-section sizing. Celadon combines two STARS codes in one teaching group. Use each group's available contacts and actual readiness, with repeatable refinement before B; do not use old workbook progress fields as current completion evidence.

The weekly schedule places Naples 701 on Monday/Friday, Gamboge 702 Tuesday/Friday, Rose 802 Monday/Friday and Celadon G29 Wednesday/Friday. Confirm actual school-day changes before dating lessons. A third meeting can support continuation or inquiry; it is not a reason to rush groups with two meetings.

Teaching resources

Use authentic artwork and clearly labeled teacher-written explanations to model specific meaning and evidence. Keep the full collage grids and contrast examples available as optional later references. No added contrast flex, compulsory test, fixed statement length or required critique protocol belongs in this close.

[Live In Profile teaching deck](#)

[October 4–5 session record](#)

[Weekly schedule workbook](#)

NYSED Visual Arts at a Glance, p5: Grades 6–8 connect reflection, meaning, explanation and revision.

IES Teaching Secondary Students to Write Effectively: Model–Practice–Reflect supports an iterative writing cycle. Drafting beside art is an instructional application; neither source mandates statement length.

Repeatable refinement before the gallery

Use between Session A and Session B

Keep the successful cycle: quiet sketchbook thinking → look at actual work → partner talk → write → revise the artwork. Repeat this contact as needed. Begin B when the group can use its time for meaningful final revision, editing, title and gallery, rather than automatically at the next meeting.

Suggested 40 minute contact

00–03: Quiet sketchbook thought while portraits arrive.
 03–06: Look at actual work and the October 21 rubric.
 06–09: Talk with a partner about intention and visible choices.
 09–12: Write a targeted explanation or update.
 12–30: Sustain artwork refinement and teacher conferences.
 30–33: Check the work and save a useful next step.
 33–40: Complete the protected seven-minute cleanup.

Reuse the saved statement. Update it when intention or choices change, or a specific detail needs explaining; do not require a full rewrite each lesson. In 43/45-minute contacts, add three/five minutes to making, shift the check/save, and keep the last seven minutes for cleanup.

Use statements to focus conferences

Read the explanation beside the portrait. Ask what the maker means, point to the specific choice and consider whether that choice communicates the stated intention. Use this evidence to target a conversation, further making or a useful wording change. Keep choices that already work.

Assess the explanation in relation to the actual artwork. A two-sentence starting expectation is neither the sole basis for judgment nor a ceiling for the final statement. Continue content-based judgment using the existing rubric: a developed explanation connects an idea, specific visible choices and their meaning. No rubric or grading change is introduced.

Move to B through readiness

Most learners may need through the end of the week; this is a pacing expectation, not a fixed deadline. Check each group's actual work and explanations. Students needing substantial fill or explanation development retain a continuation step. Preserve B's ten-minute gallery and seven-minute cleanup; wet artwork stays flat.

Use existing sketchbooks, statements, portraits and the October 21 rubric. No new worksheet, compulsory test or fixed rewrite quota is needed.

In Profile collage rubric

STUDENT RUBRIC | October 21, 2026

Your collage can express personality, interests, a mood, or something else you choose to share. Fill the profile, preserve its traced outline, and show how your paper choices communicate your idea.

Name _____ Class _____ Date _____

3 meets the goal. 4 shows stronger connections and understanding, not more pieces.

Student ideas	4 Well-Developed	3 Developed	2 Emerging	1 Beginning
Something about you Personality and interests	My choices work together to communicate a personal idea. I explain how their connections show what I choose to share.	My collage says something about me. I point to choices that connect to my personality, interests, or what I want to share.	Some choices connect to me. I am still working out what I want the collage to say about me.	I am still choosing what to share. Next: find a paper choice connected to an interest, mood, or idea.
Creativity and moods Images quotes and colors	My visual choices work together to express an idea or mood. I explain why the way I used or changed paper strengthens it.	My choices express an idea or mood. I show how using or changing paper helps create the effect we can see.	Some choices support my idea or mood. I am still working out how the way I use paper helps express it.	I am still exploring what my choices can express. Next: choose or change paper and notice what happens.
Fill the entire profile	I fill the whole profile with my collage choices. The pieces stay within the original traced shape and preserve its outline.		Most of the profile is filled. Some areas remain uncovered, or some pieces cross or change the traced outline.	The profile is still taking shape. Next: choose an area to fill or adjust pieces to keep the traced edge.

Filling the profile and preserving its outline have the same complete target at 3 and 4.

You choose what to share and how to show it. Images, quotes, colors, interests, moods, and future hopes are possibilities, not a checklist. No particular mood or color is required.

Show and explain

This choice says _____ about me.

I used or changed the paper by _____

and the effect is _____

A question or change I want to discuss _____

You may talk, write, label, or point while explaining. Your ideas matter more than writing fluency.

DESIGN YOUR NAME

Make letters big enough to read. Give each letter room to grow.

Name: _____ Class: _____ Date: _____

1 CHOOSE YOUR LETTER STYLE

Circle one. Bubble is a good place to start.

Art

BUBBLE

Art

BLOCK / GRAFFITI

Art

FLOWING / SCRIPT

2 PLAN THE SPACE IN PENCIL

Write your name lightly. Spread the letters across the cover.

TRY YOUR NAME HERE. Leave a little space between letters.

3 GIVE EACH LETTER A BODY

Draw around each pencil letter. Use curves for bubble or corners for block.

A. Light pencil letter



B. Draw around it



C. Keep the inside hole



Keep the holes open in letters like A, B, D, O, P and R.

4 TRACE, THEN ERASE

Trace the edges in black marker. Let it dry. Erase extra pencil lines.

YOUR TURN: Build one letter here before starting your whole name.

Pencil first. Make it wide enough to hold color and pattern.

Ready? Turn over to choose your color and pattern.

MAKE IT YOURS

Simple choices can make a strong design. You do not need to fill every space.

5 ADD COLOR WITH CONTROL

Choose 2 or 3 colors. Test them here before coloring your name.

Color 1

Color 2

Color 3

Color small sections.

Move strokes in one direction.

Leave a little white paper for shine.

6 CHOOSE A PATTERN + GIVE IT SPACE

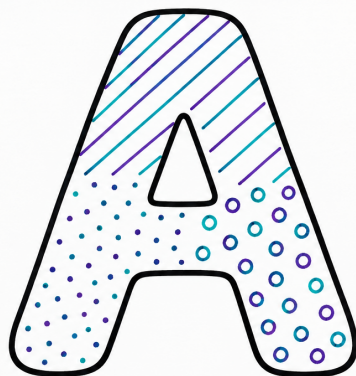
Try dots, lines or repeated shapes. Add pattern to one or two letters.

SAME LETTER, TWO WAYS



DENSE

Closer marks • Less white paper



OPEN

Spaced marks • More white paper

TRY THREE SIMPLE MARKS

Dots • • • • •

Lines / / / / /

Repeated shapes ○ ○ ○ ○ ○

Both are finished. Which spacing fits your design?

PLAN YOUR FINISH

Try your colors and pattern inside a letter. Leave some white paper.



Try a letter from your own name:

OPTIONAL: Add a small shadow on the same side of every letter.

CHECK BEFORE YOU GLUE

☐ My name fills the cover.

☐ Someone can read my name.

☐ My letters have clear edges.

☐ I chose my colors and patterns.

MY NAME, MY DESIGN

FRONT: Build bubble letters.

Name: _____ Class: _____

1 Write your name in pencil.

Write BIG. Leave space between letters.

Example:

M A Y A

Your name: _____

2 Draw around each letter.

Use curved lines. Keep the hole in the A open.

PENCIL



DRAW AROUND



KEEP THE HOLE



3 Trace. Wait. Erase.

Trace in black. Let it dry. Erase the pencil inside.



The black edge stays.

The extra pencil goes.

PRACTICE: Trace it. Finish it. Try your letter.

TRACE



FINISH



TRY YOUR LETTER

ADD COLOR + PATTERN

BACK: Try your choices here. Then use them on your cover.

4 Choose 2 colors.

Test each marker. Color with strokes going the same way.

COLOR 1

COLOR 2



Same
direction

5 Add dots OR lines.

Try a pattern on one letter. You can leave white spaces.

CLOSE TOGETHER



Less white space

FAR APART

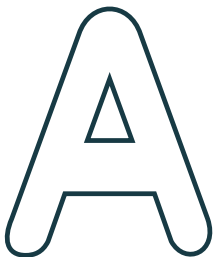


More white space

Both choices work. Circle the spacing you want.

TRY IT: Add your colors and pattern.

Try a letter from your name:



6 Check your cover.

MAYA



☐ BIG NAME

☐ CLEAR LETTERS

☐ MY COLORS

Exemplar J



Exemplar R



Exemplar S



Two scanned sections of one work, shown together.

Study a past profile

SESSION 5 / EXEMPLAR J, R OR S

Recorder _____ Class _____ Exemplar _____

Recorder writes. Speaker shares. Make room for every group member to contribute. Point to paper choices that support your interpretation.

1. What did the artist include?

2. What could those choices communicate?

Separate what you can see from what you infer. Do not guess private facts about the maker.

3. Which collage move helps you notice it?

Look for edge, light and dark, pattern, overlap or placement.

A move I might test in my own work:

Adapted from KC George's Session 5 supplemental materials. This inquiry is formative; use the current student rubric for scoring.