Unit 5/Week 3

Title: Chuck Close Up Close

Suggested Time: 5 days (45 minutes per day)

Common Core ELA Standards: RI.6.1-6.7, RI.6.10, W.6.2, W.6.4, W.6.9, W.6.10; SL 6.1, SL.6.4; L 6.1-6.4, L.6.6

Teacher Instructions

*Refer to the Introduction for further details.*

**Before Teaching**

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers, about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings

People can overcome obstacles to accomplish great things.

Synopsis

Chuck Close is an American artist who overcomes many obstacles in his life, both unexpected and self-induced. He overcame his first obstacle early in his childhood when he didn’t let his learning disorder stop him from becoming an artist. Later in his career, he created obstacles for himself in order to react personally and individually. One obstacle was to paint portraits of photographs he took of his friends. Instead of using colors mixed from his palette, he mixed magenta, cyan, and yellow right on the canvas. Then he started painting without brushes, using only his fingers. In 1988 he suffered from a spinal artery collapse which left him paralyzed. Doctors told him his career was finished. With rehabilitation, Chuck found a way to continue painting without full use of his body. Today he is one of the most admired and successful artists in the world.

1. Read entire main selection text, keeping in mind the Big Ideas and Key Understandings.
2. Re-read the main selection text while noting the stopping points for the Text Dependent Questions and teaching Vocabulary.

**During Teaching**

1. Students read the entire main selection text independently.
2. Teacher reads the main selection text aloud with students following along. (Depending on how complex the text is and the amount of support needed by students, the teacher may choose to reverse the order of steps 1 and 2.)
3. Students and teacher re-read the text while stopping to respond to and discuss the questions and returning to the text. A variety of methods can be used to structure the reading and discussion (i.e.: whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

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| **Text Dependent Questions** | **Answers** |
| Reread the introductory paragraph on page 500. Summarize the important information the authors provide in this paragraph. | Chuck Close suffered from a learning disorder in school, he overcame problems to become a famous artist and his is able to accomplish a lot.  |
| Reread the section titled, “Putting Rocks in My Shoes.” What is the purpose of the italicized paragraph on page 500? What information is given here? | This paragraph gives the setting for the information provided in the section. Chuck has moved with his family to Bridgehampton, NY and he is painting a portrait, his preferred subject.  |
| “Putting rocks is my shoes” is a metaphor Chuck Close uses. What does this metaphor mean? What “rocks” does he put in his own shoes in this section?  | He didn’t want his art to become too easy. Since rocks in your shoes are problems that force you to stop and react, Chuck used “problem creation” to keep his artwork “strikingly fresh” like his giant black and white paintings in the 1060’s. Backing yourself into a corner helps you become more individual and helps you react personally.The “rocks” he puts in his shoes include:* He began using color to paint portraits of his friends, “head shots,” from photographs. He painted using three colors: magenta, cyan and yellow like the three colors used in photography: red, blue and yellow. He mixed the color right on the canvas instead of on his palette. He would apply one color at a time, painting each picture three times putting one color on top of another. This was “painstaking and backbreaking.”
* It took fourteen months to complete one painting because he had to paint it three times, putting one color on top of another. Moving around such a large canvas was backbreaking. He built a portable desk and chair on the prongs of a forklift to move around the painting.
* With his black and white painting, instead of using the airbrush, he “built the image out of fingerprints.”
* He began painting without brushes, only using his body. By using his hands, fingers, and thumbs, he had more control over the color going on the canvas. He could feel how much paint was on his fingers and was depositing on the canvas.

These challenges he gave himself all forced Chuck Close to grow artistically.  |
| Look at the diagram on page 503. What does this diagram explain about Chuck Close’s painting?  | It shows the sequence of how he painted using one color at a time. First it shows the painting without a beard, then with the red layer, then the red with the blue, then the red and blue with the yellow. Last is the finished painting. It supports the description in the text of how this painting is done. The dates, 1971-1972 reinforce how long it took to paint this way.  |
| Using details from the text on pages 504 and 505, compare the methods Close used to create Fanny and Lucas II. Why did he use these methods and what effects did they have? | Fanny is painted in his “familiar hyperrealistic way” but using broken chunks of fingerprints. This gave the piece a more “soft, mysterious” feel and conveys wisdom, gentleness, and softness. On the other hand, for Lucas II, he experimented with thousands of vibrating dots of color. He wanted to find a way to make the colors mix optically in your eye. At three or four feet the dots are clear, if you move away your eyes will blend the dots. With each step back, the painting changes. Instead of blending the colors on the canvas, the colors are blended by the viewer’s eyes. It is only three feet high, but its power dominates the room. The eyes drill into you. His hair crackles with electricity. The starburst of color sucks you into a swirling vortex. The painting seems to radiate out, pulsing with an almost musical beat. If the head could talk it would shout a command.  |
| Describe “the event” that created new obstacles for Chuck Close. (p. 507-508) | He was giving an art award at the mayor’s residence in New York City. He felt terrible, with a severe pain in his chest. He asked to present first, gave his speech quickly and then staggered to the hospital. Within a few hours, he was paralyzed from the neck down. Doctors diagnosed him with a rare spinal artery collapse and told him that his career was over. Nobody could tell how this had happened. |
| Reread pages 508 – 509. How did Chuck Close react to “the event” and the news that “his career was finished”? How does he overcome the obstacles presented? | He planned to continue to make art. He did not want to be a conceptual artist who had others execute his ideas. He yearned to paint again. He said he knew better and with his wife’s encouragement, he moved to a rehabilitation facility. He lived there for seven months. He went to physical therapy every day. Eventually he gained partial use of his arms and legs, but could only walk a few steps. He would spend the rest of his life in a wheelchair. He could not move his hands. He developed a way to paint by strapping a paintbrush to his arms. His arms took the place of his fingers. He also gained a new appreciation for his friends, family and art community and began to see his “heads” as portraits.  |
| On page 509 how is Close’s painting described after the event? | They took on a new dimension and importance in his life because he cannot do some of the things he used to like playing outside with his kids or mowing the lawn. The shapes of the squares in his paintings were like fireworks – bursts of color. If you step close you see hundreds of abstract paintings – multicolored ovals and gaudy squares. Move back and the portrait emerges. The authors call this “a triumph, a breakthrough.” Chuck Close just says, “I went back to work.” |
| How does Chuck Close say that he has become such an admired and successful artist? (p. 510) | He says that he did not “wait for inspiration.” He worked on days that he was happy and on days that he was sad. He got into a rhythm and continued working. He was proud of the work he did each day. |

Vocabulary

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|  | **KEY WORDS ESSENTIAL TO UNDERSTANDING** | **WORDS WORTH KNOWING** General teaching suggestions are provided in the Introduction  |
| **TEACHER PROVIDES DEFINITION** not enough contextual clues provided in the text | accomplish p. 500learning disorder p. 500diagnosed p. 508spinal artery collapse p. 508inspiration p. 510 | overrated p. 500 exhibition p. 507intimacy p. 500 embodied p. 508palette p. 500 amoebas p. 509canvas p. 500 retrospective p. 510hues p. 500prongs p. 502intensity p. 503spectrum p. 503optically p. 504vortex p. 504radiate p. 504 |
| **STUDENTS FIGURE OUT THE MEANING**sufficient context clues are provided in the text | obstacles p. 500 hyperrealistic, p. 504rehabilitation p. 508conceptual artist p. 508execute p. 508breakthrough p. 509 | suffered p. 500tempted p. 500magenta p. 502cyan p. 502painstaking p. 502depositing p. 502various p. 502dais p. 507 |

Culminating Task

* Re-Read, Think, Discuss, Write (choose one)
1. *What obstacles did Chuck Close face or give himself? How did his life or art change as a result of these obstacles? Cite examples from the text.*

Answer: When Chuck Close was a child, he had a learning disorder. He overcame this obstacle and became an artist. When he was painting, he wanted to challenge himself by putting “rocks in his shoes”. He thought that if painting became too easy, it would not be as good. If he created obstacles for himself, his work would be better because he would react personally and individually. He began his career painting large black and white paintings. In the 1970’s he wanted a challenge so he began using color. He painted portraits of people instead of the beautiful landscapes he was surrounded by. He took photographs and only used red, yellow, and blue paint to recreate the photographs. He mixed the colors on the canvas instead of on the palette. He created large paintings by building a portable desk and chair on the prongs of a forklift to move around the large canvas. Then he created paintings without brushes, using only his body. This way, he could feel and control how much paint was deposited on the canvas. Later, he made little dots of color that blended when the painting was looked at from a distance. Then, in 1988, “the event” changed his life. He suffered from a spinal artery collapse which left him paralyzed. The doctors told him that his career was finished, but Chuck Close was not ready to stop painting. He went through rehabilitation and found a way to continue to paint by strapping a paintbrush to his arm. He continued to paint using small squares of color that blend from a distance. Now, to work with a large canvas, he paints a corner, then rotates the entire painting and does the next corner. He keeps rotating the painting and adding color in this way. He is now one of the most admired and successful artists in the world.

1. *Which word would best describes Chuck Close: creative, determined, or hard-working? Cite examples from the text to support your opinion.*

Answer: Chuck Close is hard-working. He didn’t let his learning disorder as a child stop him from becoming an artist. He didn’t let his artwork become too easy by repeating what he was good at. He kept changing the way he painted to keep challenging himself. He painted portraits of his friends using only three colors and blended them together on the canvas to create the painting just like photographs are made. It took fourteen months to finish one painting this way because he had to paint it three times to create the right color. He made large paintings by building a portable desk and chair attached to the prongs of a forklift to move around the painting. He tried painting without the use of brushes, and then using dots of color that blend from a distance. After he became paralyzed, doctors told him that his career was over. He didn’t let that stop him from creating art. He didn’t want to become a conceptual artist and have others create his ideas for him. Instead, he went through seven months of rehabilitation. He worked out every day and gained partial use of his arms and legs. He couldn’t walk, but he found a way to paint. He strapped the paintbrush to his arm and got to work. He found a way to create large paintings by rotating the paintings and painting corner by corner, turning and adding paint until the work is finished. Because of his hard work, Chuck Close is considered one of the most admired and successful artists in the world.

Additional Tasks

* Compare and contrast Chuck Close’s artwork before and after “the event”. What techniques were used? What colors? What subjects?

Answer: Before the event, Chuck Close painted portraits of people. He first painted in just black and white. In 1970 he began using color. He used paintbrushes using magenta, cyan, and yellow and mixed them directly on the canvas. He also used just his fingers to paint, having more control over how much paint he was depositing on the canvas. He then moved to using dots of color that are visible close up, but blend together when you step back from the painting. After “the event” he became paralyzed and could no longer use his body the way he was used to. He strapped a paintbrush to his arm, and his arm took the place of his fingers. He continued to create portraits of people’s faces. He created squares of color that were like fireworks. The little squares were like hundreds of abstract paintings when you looked up close, then blended together into the colors of the face when you stepped back.

* *Using evidence from the text, create a timeline of Chuck Close’s life. Describe the type of artwork he is doing, the obstacles he faces and the words used to describe reactions to his art.*

Timeline should include his childhood learning disability, the 1960’s giant black and white paintings (“strikingly fresh”), the “heads” in the 1970’s, the experiments he did in the 1980’s, the event and his recovery in 1988 (“a major triumph, a breakthrough”) through his more current work. Evidence can be drawn from the text, photos or captions.

Note to Teacher

* There is a lot of rich vocabulary in this story that may be worth spending some time on. Most of the words aren’t essential to the understanding of the text, but could hinder a student’s fluent reading of it.

Supports for English Language Learners (ELLs)

to use with Basal Alignment Project Lessons

When teaching any lesson, it is important to make sure you are including supports to help all students. We have prepared some examples of different types of supports that you can use in conjunction with our Basal Alignment Project Lessons to help support your ELLs. They are grouped by when they would best fit in a lesson. While these supports reflect research in how to support ELLs, these activities can help ALL students engage more deeply with these lessons. Note that some strategies should be used at multiple points within a lesson; we’ll point these out. It is also important to understand that these scaffolds represent options for teachers to select based on students’ needs; it is not the intention that teachers should do *all* of these things at every lesson.

**Before the reading:**

* Read passages, sing songs, watch videos, view photographs, discuss topics (e.g., using the [four corners strategy](http://www.theteachertoolkit.com/index.php/tool/four-corners)), or research topics that help provide context for what your students will be reading. This is especially true if the setting (e.g., 18th Century England) or topic (e.g., boats) is one that is unfamiliar to the students.
* Provide instruction, using multiple modalities, on selected vocabulary words that are *central to understanding the text*. When looking at the lesson plan, you should note the Tier 2 words, particularly those words with high conceptual complexity (i.e., they are difficult to visualize, learn from context clues, or are abstract), and consider introducing them ahead of reading. For more information on selecting such words, go [here](https://achievethecore.org/page/3167/selecting-and-using-academic-vocabulary-in-instruction). **You should plan to continue to reinforce these words, and additional vocabulary, in the context of reading and working with the text. (See additional activities in the During Reading and After Reading sections.)**

**Examples of Activities:**

* Provide students with the definition of the words and then have students work together to create [Frayer models](http://www.theteachertoolkit.com/index.php/tool/frayer-model) or other kinds of word maps for the words.
* When a word contains a prefix or suffix that has been introduced before, highlight how the word part can be used to help determine word meaning.
* Keep a word wall or word bank where these new words can be added and that students can access later.
* Have students create visual glossaries for whenever they encounter new words. Then have your students add these words to their visual glossaries.
* Create pictures using the word. These can even be added to your word wall!
* Create lists of synonyms and antonyms for the word.
* Have students practice using the words in conversation. For newcomers, consider providing them with [sentence frames](https://achievethecore.org/page/3159/ell-supports-for-writing-and-discussion) to ensure they can participate in the conversation.
	+ Practice spelling the words using different spelling practice strategies and decoding strategies. Students could take turns spelling with a partner.
* Use graphic organizers to help introduce content.

**Examples of Activities:**

* Have students fill in a [KWL chart](http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html) about what they will be reading about.
* Have students research setting or topic using a pre-approved website and fill in a chart about it. You could even have students work in groups where each group is assigned part of the topic.
* Have students fill in a bubble map where they write down anything that they find interesting about the topic while watching a video or reading a short passage about the topic. Then students can discuss why they picked the information.

**During reading:**

* Read the text aloud first so that ELLs can hear the passage read by a fluent reader before working with the text themselves.
* Allow ELLs to collaborate in their home languages to process content before participating in whole class discussions in English. Consider giving them the discussion questions to look over in advance (perhaps during the first read) and having them work with a partner to prepare.
* Encourage students to create sketch-notes or to storyboard the passage when they are reading it individually or with a partner. This will help show if they understand what they are reading as they are reading it.
* Ask questions related to the who, what, when, why, and how of the passage. For students that may need a little more help, provide them with [sentence stems](https://achievethecore.org/page/3159/ell-supports-for-writing-and-discussion).
* Continue to draw attention to and discuss the words that you introduced before the reading.

**Examples of Activities:**

* Have students include the example from the text in their glossary that they created.
* Create or find pictures that represent how the word was used in the passage.
* Practice creating sentences using the word in the way it was using in the passage.
* Have students discuss the author’s word choice.
* Use graphic organizers to help organize content and thinking.

**Examples of Activities:**

* Have students fill in a chart to keep track of their 5ws while they read to help them summarize later and figure out the central idea of a passage.
* It may again be beneficial to have somewhere for students to store new words that they encounter while reading the text. Students could use a chart to keep track of these new words and their meanings as they read.
* If you had students fill in a KWL, have them fill in the “L” section as they read the passage.
* Utilize any illustrations or text features that come with the story or passage to better understand the reading.
* Compare/contrast the passage with what the illustrations convey about the passage. Have students consider if the illustrations look the way they visualized the passage in their own minds or if the passage matches their predictions based on the illustrations.
* Identify any text features such as captions and discuss how they contribute to meaning.

**After reading:**

* Present directions for any post-reading assignments orally and visually; repeat often; and ask English Language Learners to rephrase.
* Allow ELLs to use English language that is still under development. Students should not be scored lower because of incorrect spelling or grammar (unless the goal of the assignment is to assess spelling or grammar skills specifically). When grading, be sure to focus on scoring your students only for the objective(s) that were shared with students.
* Scaffold questions for discussions so that questioning sequences include a mix of factual and inferential questions and a mix of shorter and more extended responses. Questions should build on each other and toward inferential and higher-order-thinking questions. There are not many factual questions already listed in the lesson instructions, so you will need to build some in as you see fit. More information on this strategy can be found [here](https://achievethecore.org/aligned/creating-sequencing-text-dependent-questions-support-english-language-learners/).
* Reinforce new vocabulary using multiple modalities

**Examples of activities:**

* Using the words that you had students work with before reading, have students write sentences in reference to the passage that you just finished reading.
* Require students to include the words introduced before reading in the culminating writing task.
* For newcomers, print out pictures that represent the words that you focused on and have students match the words to the pictures.
* Based on different features of the words, have the students sort them into different categories and explain their choices. For example, the students could sort the words by prefixes, suffixes, connotation, etc.
* After reading the passage, continue to examine important sentences (1–2) in the text that contribute to the overall meaning of the text. Guide students to break apart these sentences, analyze different elements, and determine meaning. More information on how to do this, including models of sentence deconstruction, can be found [here](https://achievethecore.org/page/3160/juicy-sentence-protocol).
* Provide differentiated scaffolds for writing assignments based on students’ English language proficiency levels.

**Examples of Activities:**

* For all students, go over the prompt in detail, making sure to break down what the prompt means before having the students get to work. Then have the students explain the directions back to you.
* Have students create an evidence tracking chart during reading, then direct them to look back over their evidence chart and work with a group to see if their evidence matches what the rest of the class wrote down. If some of the chart does not match, students should have a discussion about why.
* For students who need more support, model the proper writing format for your students and provide them with a properly formatted example for reference.
* For newcomers, you may consider creating sentence or paragraph frames to help them to write out their ideas.
* To further discussion about the passage, have students create their own who, what, when, where, why, and how questions related to the passage to ask each other and have students pair up and practice asking each other the questions. If available, pair students of the same home language to support the use of language still under development.