

## 2015-2016 Annual Assessment Report Template

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or [contact us](#) for more help.

Report:

### Question 1: Program Learning Outcomes

#### Q1.1.

Which of the following Program Learning Outcomes (PLOs) and Sac State Baccalaureate Learning Goals (BLGs) **did you assess?** [Check all that apply]

- 1. Critical Thinking
- 2. Information Literacy
- 3. Written Communication
- 4. Oral Communication
- 5. Quantitative Literacy
- 6. Inquiry and Analysis
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. Intercultural Knowledge and Competency
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. Global Learning
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. Overall Competencies in the Major/Discipline
- 19. Other, specify any assessed PLOs not included above:

a.

b.

c.

#### Q1.2.

Please provide more detailed background information about **EACH PLO** you checked above and other information such as how your specific PLOs are **explicitly** linked to the Sac State BLGs:

6. Undergraduate student groups in ART 133, "Elementary School Art Education," demonstrate a habit of systematically exploring issues, ideas, artifacts, and events before creating one 100 minute Lesson Plan to facilitate with their peers with elementary learners in mind. The juniors and seniors will (PLO 6: Critical Thinking adopted from the AACU's VALUE rubric):

6.1: Clearly state the issue/problem (i.e., Big Idea of Lesson Plan), which needs to be considered critically, comprehensively describe the issue/problem, and deliver all relevant information necessary for a full understanding of the

**Q1.2.1.**

Do you have rubrics for your PLOs?

1. Yes, for all PLOs  
 2. Yes, but for some PLOs  
 3. No rubrics for PLOs  
 4. N/A  
 5. Other, specify:

**Q1.3.**

Are your PLOs closely aligned with the mission of the university?

1. Yes  
 2. No  
 3. Don't know

**Q1.4.**

Is your program externally accredited (other than through WASC Senior College and University Commission (WSCUC))?

1. Yes  
 2. No (skip to **Q1.5**)  
 3. Don't know (skip to **Q1.5**)

**Q1.4.1.**

If the answer to Q1.4 is **yes**, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

1. Yes  
 2. No  
 3. Don't know

**Q1.5.**

Did your program use the *Degree Qualification Profile* (DQP) to develop your PLO(s)?

1. Yes  
 2. No, but I know what the DQP is  
 3. No, I don't know what the DQP is  
 4. Don't know

**Q1.6.**

Did you use action verbs to make each PLO measurable?

1. Yes  
 2. No  
 3. Don't know

(Remember: Save your progress)

## Question 2: Standard of Performance for the Selected PLO

**Q2.1.**

Select **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you *checked the correct box* for this PLO in Q1.1):

**Q2.1.1.**

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

The Art Education program is assessing the Critical Thinking PLO as it relates to the culminating Lesson Plan assignment in ART 133, "Elementary School Art Education."

60% (3/5) of the group Lesson Plans will score 3.0 or above in all five dimensions using the VALUE rubric.

**Q2.2.**

Has the program developed or adopted **explicit** standards of performance for this PLO?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

**Q2.3.**

Please **provide the rubric(s)** and **standards of performance** that you have developed for this PLO here or in the appendix.

Excerpt from ART 133, "Elementary School Art Education," syllabus: *Lesson Plan:* Student groups will create one 100 minute Lesson Plan to present to ART 133 peers with elementary learners in mind. The instructor will design and blend these groups (i.e., major or minor in Art, major in Child Development, major in Liberal Studies, and/or Blended Liberal Studies) to simulate a team-teaching experience in a school or community setting. Students will be responsible for all components of the Lesson Plan to include:



Lesson\_Plan\_Template.pdf  
76.31 KB



Lesson\_Plan\_Rubric.docx  
39.63 KB

| Q2.4. PLO                           | Q2.5. Stdrd                         | Q2.6. Rubric                        | Please indicate where you have published the <b>PLO</b> , the <b>standard</b> of performance, and the <b>rubric</b> that was used to measure the PLO: |
|-------------------------------------|-------------------------------------|-------------------------------------|---|
| <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | 1. In <b>SOME</b> course syllabi/assignments in the program that address the PLO  |
| <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | 2. In <b>ALL</b> course syllabi/assignments in the program that address the PLO   |
| <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | 3. In the student handbook/advising handbook  |
| <input checked="" type="checkbox"/> | <input type="checkbox"/>            | <input type="checkbox"/>            | 4. In the university catalogue  |
| <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | 5. On the academic unit website or in newsletters   |
| <input checked="" type="checkbox"/> | <input type="checkbox"/>            | <input type="checkbox"/>            | 6. In the assessment or program review reports, plans, resources, or activities   |
| <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/>            | 7. In new course proposal forms in the department/college/university  |
| <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | <input type="checkbox"/>            | 8. In the department/college/university's strategic plans and other planning documents  |
| <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | 9. In the department/college/university's budget plans and other resource allocation documents  |
| <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/>            | 10. Other, specify: <input type="text"/>  |

### Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

#### Q3.1.

Was assessment data/evidence **collected** for the selected PLO?

1. Yes
2. No (skip to **Q6**)
3. Don't know (skip to **Q6**)
4. N/A (skip to **Q6**)

#### Q3.1.1.

How many assessment tools/methods/measures **in total** did you use to assess this PLO?

2

#### Q3.2.

Was the data **scored/evaluated** for this PLO?

1. Yes
2. No (skip to **Q6**)
3. Don't know (skip to **Q6**)
4. N/A (skip to **Q6**)

#### Q3.2.1.

Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected:

Juniors and seniors enrolled in "Elementary School Art Education" during FS 2015 completed their Lesson Plan assignment in ART 133 as their culminating experience. The Lesson Plan Rubric was used to assess Lesson Plans submitted by ten groups in two sections of the course. Grades were entered, and hard copies of the rubric were returned to students.

More recently, the VAI UF Critical Thinking rubric has been used to collect data from five

(Remember: Save your progress)

### Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

#### Q3.3.

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

1. Yes
2. No (skip to **Q3.7**)
3. Don't know (skip to **Q3.7**)

#### Q3.3.1.

Which of the following direct measures were used? [Check all that apply]

1. Capstone project (e.g. theses, senior theses), courses, or experiences
2. Key assignments from required classes in the program
3. Key assignments from elective classes
4. Classroom based performance assessment such as simulations, comprehensive exams, or critiques
5. External performance assessments such as internships or other community-based projects

6. E-Portfolios
7. Other Portfolios
8. Other, specify:

**Q3.3.2.**

Please **explain** and **attach** the direct measure you used to collect data:

The completed Lesson Plan (Written) was the direct measure used to assess the Critical Thinking PLO. All five Lesson Plans are provided in one document (attached).

Group 1 (pp. 1-5)

Group 2 (pp. 6-13)



Lesson\_Plan\_Direct\_Measure.docx  
4.52 MB



No file attached

**Q3.4.**

What tool was used to evaluate the data?

1. No rubric is used to interpret the evidence (skip to Q3.4.4.)
2. Used rubric developed/modified by the faculty who teaches the class (skip to Q3.4.2.)
3. Used rubric developed/modified by a group of faculty (skip to Q3.4.2.)
4. Used rubric pilot-tested and refined by a group of faculty (skip to Q3.4.2.)
5. The VALUE rubric(s) (skip to Q3.4.2.)
6. Modified VALUE rubric(s) (skip to Q3.4.2.)
7. Used other means (Answer Q3.4.1.)

**Q3.4.1.**

If you used other means, which of the following measures was used? [Check all that apply]

1. National disciplinary exams or state/professional licensure exams (skip to Q3.4.4.)
2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to Q3.4.4.)
3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to Q3.4.4.)
4. Other, specify:  (skip to Q3.4.4.)

**Q3.4.2.**

Was the **rubric** aligned directly and explicitly **with the PLO**?

1. Yes
2. No
3. Don't know
4. N/A

**Q3.4.3.**

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the rubric**?

1. Yes
2. No
3. Don't know
4. N/A

**Q3.4.4.**

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the PLO**?

1. Yes  
 2. No  
 3. Don't know  
 4. N/A

**Q3.5.**

How many faculty members participated in planning the assessment data **collection** of the selected PLO?

1

**Q3.5.1.**

How many faculty members participated in the **evaluation** of the assessment data for the selected PLO?

1

**Q3.5.2.**

If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

1. Yes  
 2. No  
 3. Don't know  
 4. N/A

**Q3.6.**

How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

The Art Education coordinator selected a sample of student work as a culminating experience in ART 133.

**Q3.6.1.**

How did you **decide** how many samples of student work to review?

The Art Education coordinator selected one case (i.e., assignment) for all students in one section of ART 133.

**Q3.6.2.**

How many students were in the class or program?

25

**Q3.6.3.**

How many samples of student work did you evaluated?

5 collaborate works

**Q3.6.4.**

Was the sample size of student work for the direct measure adequate?

1. Yes
2. No
3. Don't know

**(Remember:** Save your progress)**Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)****Q3.7.**

Were indirect measures used to assess the PLO?

1. Yes
2. No (skip to **Q3.8**)
3. Don't Know (skip to **Q3.8**)

**Q3.7.1.**Which of the following indirect measures were used? **[Check all that apply]**

1. National student surveys (e.g. NSSE)
2. University conducted student surveys (e.g. OIR)
3. College/department/program student surveys or focus groups
4. Alumni surveys, focus groups, or interviews
5. Employer surveys, focus groups, or interviews
6. Advisory board surveys, focus groups, or interviews
7. Other, specify:

**Q3.7.1.1.**

Please explain and attach the indirect measure you used to collect data:

 No file attached

 No file attached

**Q3.7.2.**

If surveys were used, how was the sample size **decided**?

**Q3.7.3.**

If surveys were used, how did you **select** your sample:

**Q3.7.4.**

If surveys were used, what was the response rate?

### Question 3C: Other Measures (external benchmarking, licensing exams, standardized tests, etc.)

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**Q3.8.**

Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

1. Yes
2. No (skip to **Q3.8.2**)
3. Don't Know (skip to **Q3.8.2**)

**Q3.8.1.**

Which of the following measures was used? **[Check all that apply]**

1. National disciplinary exams or state/professional licensure exams
2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)
3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)
4. Other, specify:

**Q3.8.2.**


Were other measures used to assess the PLO?


1. Yes
2. No (skip to **Q4.1**)
3. Don't know (skip to **Q4.1**)

**Q3.8.3.**



If other measures were used, please specify:

 No file attached


 No file attached

(Remember: Save your progress)

## Question 4: Data, Findings, and Conclusions

### Q4.1.

Please provide simple tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO for Q2.1:


 Score\_Sheet.docx  
104.81 KB


 No file attached

### Q4.2.

Are students doing well and meeting the program standard? If not, how will the program work to improve student performance of the selected PLO?

The key assessments analyzed in the attached are Lesson Plans developed in five groups from one section of ART 133. Based on the standards and criteria from 6.1 to 6.5 in the Critical Thinking rubric, the majority of the Lesson Plans demonstrate Critical Thinking skills. However, area 6.5 (Conclusions and related outcomes [implications and consequences]) needs improvement, as 40% of the Lesson Plans scored 3.0 or below.

 Meeting\_Program\_Standard.docx  
57.97 KB

 No file attached

### Q4.3.

For the selected PLO, the student performance:

- 1. **Exceeded** expectation/standard
- 2. **Met** expectation/standard
- 3. **Partially** met expectation/standard
- 4. Did not meet expectation/standard
- 5. No expectation/standard has been specified
- 6. Don't know

### Question 4A: Alignment and Quality

**Q4.4.**

Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

- 1. Yes
- 2. No
- 3. Don't know

**Q4.5.**

Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

- 1. Yes
- 2. No
- 3. Don't know

### Question 5: Use of Assessment Data (Closing the Loop)

**Q5.1.**

As a result of the assessment effort and based on prior feedback from OAPA, do you anticipate *making any changes* for your program (e.g. course structure, course content, or modification of PLOs)?

- 1. Yes
- 2. No (skip to Q5.2)
- 3. Don't know (skip to Q5.2)

**Q5.1.1.**

Please describe *what changes* you plan to make in your program as a result of your assessment of this PLO. Include a description of how you plan to assess the impact of these changes.

Please compare the Template (provided in Q2.3.) with the Lesson Plans submissions (provided in 3.2.2.), and notice the updates made to the former. The rubric has also been updated to provide more guidance.

**Q5.1.2.**

Do you have a plan to assess the *impact of the changes* that you anticipate making?

- 1. Yes
- 2. No
- 3. Don't know

**Q5.2.**

How have the assessment data from the last annual assessment been used so far? **[Check all that apply]**

|                               | 1.<br>Very Much       | 2.<br>Quite a Bit     | 3.<br>Some            | 4.<br>Not at All      | 5.<br>N/A                        |
|-------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------------------------|
| 1. Improving specific courses | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 2. Modifying curriculum       | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |

|  |                       |                       |                       |                       |                                  |
|--|-----------------------|-----------------------|-----------------------|-----------------------|----------------------------------|
| 3. Improving advising and mentoring                | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 4. Revising learning outcomes/goals                | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 5. Revising rubrics and/or expectations            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 6. Developing/updating assessment plan             | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 7. Annual assessment reports                       | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 8. Program review                                  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 9. Prospective student and family information      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 10. Alumni communication                           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 11. WSCUC accreditation (regional accreditation)   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 12. Program accreditation                          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 13. External accountability reporting requirement  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 14. Trustee/Governing Board deliberations          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 15. Strategic planning                             | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 16. Institutional benchmarking                     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 17. Academic policy development or modifications   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 18. Institutional improvement                      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 19. Resource allocation and budgeting              | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 20. New faculty hiring                             | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 21. Professional development for faculty and staff | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |
| 22. Recruitment of new students                    | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> |

23. Other, specify:

**Q5.2.1.**

Please provide a detailed example of how you used the assessment data above:

Art Education program data is unavailable and/or non-existent due to lack of full-time faculty in recent past.

(Remember: Save your progress)

### Additional Assessment Activities

**Q6.**

Many academic units have collected assessment data on aspect of their program *that are not related to the PLOs* (i.e. impacts of an advising center, etc.). **If** your program/academic unit has collected data on program *elements*, please briefly report your results here:

**Q7.**

What PLO(s) do you plan to assess next year? [**Check all that apply**]

1. Critical Thinking
2. Information Literacy
3. Written Communication
4. Oral Communication
5. Quantitative Literacy
6. Inquiry and Analysis
7. Creative Thinking
8. Reading
9. Team Work
10. Problem Solving
11. Civic Knowledge and Engagement
12. Intercultural Knowledge and Competency
13. Ethical Reasoning
14. Foundations and Skills for Lifelong Learning
15. Global Learning
16. Integrative and Applied Learning
17. Overall Competencies for GE Knowledge
18. Overall Competencies in the Major/Discipline
19. Other, specify any PLOs not included above:

a.

b.

c.

**Q8.** Please attach any additional files here:




**Q8.1.**

Have you attached any files to this form? If yes, please list every attached file here:

Lesson\_Plan\_Template

Lesson\_Plan\_Rubric

Lesson\_Plan\_Direct\_Measure

Score\_Sheet

Meeting\_Program\_Standard

## Program Information (Required)

### P1.

Program/Concentration Name(s): [by degree]

BA Art Studio

### P1.1.

Program/Concentration Name(s): [by department]

Art Studio BA

### P2.

Report Author(s):

Amber Ward

### P2.1.

Department Chair/Program Director:

Catherine Turrill Lupi

### P2.2.

Assessment Coordinator:

Amber Ward

### P3.

Department/Division/Program of Academic Unit

Art

### P4.

College:

College of Arts & Letters

### P5.

Total enrollment for Academic Unit during assessment semester (see Departmental Fact Book):

In Fall 2014, the Art Department had 252 undergraduate majors, 28 undergraduate minors, and



### P6.

Program Type:

1. Undergraduate baccalaureate major
2. Credential
3. Master's Degree
4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)
5. Other, specify:

P7. Number of undergraduate degree programs the academic unit has?

3

P7.1. List all the names:

Art Education (please add Art Education drop-drop choice to the Report Template, and then change all Art Studio selections throughout to Art Education)

Art History

Art Studio

P7.2. How many concentrations appear on the diploma for this undergraduate program?

3

P8. Number of master's degree programs the academic unit has?

1

P8.1. List all the names:

Master of Arts in Studio Art (MA)

P8.2. How many concentrations appear on the diploma for this master's program?

1

P9. Number of credential programs the academic unit has?

1

P9.1. List all the names:


Single Subject Pre-Credential Program in Art

P10. Number of doctorate degree programs the academic unit has?


0

P10.1. List all the names:

| When was your <b>assessment plan</b> ... | 1.<br>Before<br>2010-11 | 2.<br>2011-12         | 3.<br>2012-13         | 4.<br>2013-14         | 5.<br>2014-15         | 6.<br>No Plan                    | 7.<br>Don't<br>know              |
|--|-------------------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------------------------|----------------------------------|
| <b>P11.</b> developed?                   | <input type="radio"/>   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/>            |
| <b>P11.1.</b> last updated?              | <input type="radio"/>   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>            | <input checked="" type="radio"/> |

**P11.3.**Please attach your latest **assessment plan**:
 No file attached
**P12.**Has your program developed a **curriculum map**?

1. Yes
2. No
3. Don't know

**P12.1.**Please attach your latest **curriculum map**:
 ARTE\_Roadmap.xlsx  
19.47 KB
**P13.**Has your program indicated in the curriculum map where assessment **of student learning** occurs?

1. Yes
2. No
3. Don't know

**P14.**

Does your program have a capstone class?

1. Yes, indicate:
2. No
3. Don't know

**P14.1.**Does your program have **any** capstone project?

1. Yes
2. No
3. Don't know

(Remember: Save your progress)



## Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 (please circle)

Print First and Last Names:

|       |       |       |
|-------|-------|-------|
| _____ | _____ | _____ |
| _____ | _____ | _____ |

|   |   |               |
|---|---|---------------|
| Lesson Title*:  | Big Idea*:  | Grade Level*: |
| 21 <sup>st</sup> Century Art Education Approach(es):  |   |               |
| Lesson Overview (~3 complete sentences)*:   |   |               |
| Key Concepts (3-4): What you want the students to <i>know</i> .*  | Essential Questions (3-4)*:   |               |
| 1.  | 1.  |               |
| 2.  | 2.  |               |
| 3.  | 3.  |               |
| 4.  | 4.  |               |
| Lesson Objectives of <i>three distinct content areas</i> : (Excellent resource at <a href="http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1">http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1</a> ): What you want the students to <i>do</i> .* |   |               |
| 1. Content area 1 <u>Visual Art</u> : The students will (TSW) be able to . . .  |   |               |
| 2. Content area 2 <u>Literacy</u> : The students will (TSW) be able to . . .  |   |               |
| 3. Content area 3 _____ : The students will (TSW) be able to . . .  |   |               |
| Common Core State Standards (2-3): <i>Please list grade-specific standards.</i>   | Identify & <i>define</i> vocabulary that connect the art form with the other two identified content areas*: |               |
| 1.  | 1.  |               |
| 2.  | 2.  |               |
| 3.  | 3.  |               |
|   | 4.  |               |
|   | 5.  |               |
| National Core Art Standards: Visual Arts (grades 1-6 only) (4): <i>Please list number and description of Anchor Standard.</i>   | Lesson Activities & Procedures ( <i>please be very specific</i> )*:   |               |
| 1. Creating:  | 1.  |               |
| 2. Presenting:  | 2.  |               |
| 3. Responding:  | 3.  |               |
| 4. Connecting:  | 4.  |               |
|   | 5.  |               |

|  |          |  |
|--|----------|--|
| California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>Please check all that apply and add number and description of applicable content standard.</i><br><input type="checkbox"/> 1.0 Artistic Perception:<br><input type="checkbox"/> 2.0 Creative Expression:<br><input type="checkbox"/> 3.0 Historical & Cultural Context:<br><input type="checkbox"/> 4.0 Aesthetic Valuing:<br><input type="checkbox"/> 5.0 Connections, Relationships, Applications: |          | 6.<br>7.<br>8.<br>9.<br>10.<br>11.<br>12.<br>13.<br>14.<br>15.<br>16.<br>17.<br>18.<br>19.<br>20.<br>21.<br>22.<br>23.<br>24.<br>25. |
| List all materials needed in the columns below.  |          |  |
| Have   | Purchase |  |
| Anticipatory Set (beginning)*:   |          | Closure (ending)*:   |
| Formative Assessment strategy (of assigned, peer-reviewed reading)*:   |          | Summative Assessment strategy (artmaking experience):  |
| Please respond to the following questions thoroughly and in complete sentences.  |          |  |
| 1. What student <b>prior knowledge</b> will this lesson require/draw upon?   |          |  |
| 2. How will you engage students in <b>creating, evaluating, analyzing,</b> and/or <b>applying</b> (see Bloom’s new taxonomy, n.d.) in this lesson?   |          |  |

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| 3. How will this lesson allow for/encourage students to <b>solve problems in divergent ways</b> ?                 |
| 4. How will you engage students in <b>routinely reflecting</b> on their learning?                                 |
| 5. How will you adapt the various aspects of the lesson for <b>differently-abled students</b> ?                   |
| 6. What opportunities/activities will you provide for students to <b>share</b> their learning in this lesson?     |
| Lesson Resources/References ( <i>use APA; please identify, with an asterisk, article or chapter due for HW</i> ): |

\* Include this information during the peer Presented Lesson Plan.

Some helpful links to new terms:

- Anticipatory set: <http://www.cultofpedagogy.com/anticipatory-set/>
- Closure: <http://teaching.colostate.edu/tips/tip.cfm?tipid=148>
- Formative and Summative Assessment: <https://www.cmu.edu/teaching/assessment/basics/formative-summative.html>

#### Reference

Silverstein, L. B. & Layne, S. (n.d.). Defining arts integration. Retrieved from

[http://www.americansforthearts.org/networks/arts\\_education/publications/special\\_publications/Defining%20Arts%20Integration.pdf](http://www.americansforthearts.org/networks/arts_education/publications/special_publications/Defining%20Arts%20Integration.pdf)

Name \_\_\_\_\_ Group \_\_\_\_\_ Date \_\_\_\_\_

| WORKING TOWARD PROFICIENCY   | CRITERIA   | ACCOMPLISHED |
|--|--|--------------|
| <b>Written Lesson Plan</b>   |  |              |
|  | <p><b>Big Idea:</b></p> <ul style="list-style-type: none"> <li>• <i>Big Idea</i> addresses a timeless, cross-cultural, cross-disciplinary, life-centered issue with layers of meaning potential.</li> <li>• <i>Key Concepts</i> and <i>Essential Questions</i> are well chosen, well sequenced and scaffold understanding of the Big Idea.</li> <li>• <i>21<sup>st</sup> Century Art Education Approach(es)</i> complement(s) the Big Idea.</li> </ul>   |              |
|  | <p><b>Basic Elements:</b></p> <ul style="list-style-type: none"> <li>• <i>Lesson Overview</i> clearly and concisely summarizes the importance of the lesson.</li> <li>• <i>Lesson Objectives</i> are clearly and concisely stated and support understanding of the Big Idea.</li> <li>• <i>Lesson Standards</i> soundly connect lesson learning to state and national mandated expectations.</li> <li>• <i>Vocabulary</i> is clearly designated and concisely defined.</li> <li>• <i>Lesson Activities and Procedures</i> are very detailed</li> </ul>   |              |
|  | <p><b>Student Engagement:</b></p> <ul style="list-style-type: none"> <li>• Lesson demonstrates variety and innovation; considers interests, needs, and abilities of all.</li> <li>• Lesson encourages student responsibility.</li> <li>• Lesson offers opportunities for students to self-assess, peer-assess, and/or share products of their learning.</li> </ul>   |              |
|  | <p><b>Reflective Questions:</b></p> <ul style="list-style-type: none"> <li>• Reflective responses are thorough and evidence a high degree of pedagogical knowledge, creativity, and insight.</li> </ul>  |              |
| <b>Presented Lesson Plan</b>   |  |              |
|  | <p>The pre-service teacher, alongside peers, will engage her/his <i>current</i> population while being mindful of <i>future</i> goals as an elementary educator via the following Lesson Plan components: Big Idea, Grade Level, Lesson Overview, Key Concepts, Essential Questions, Lesson Objectives, Vocabulary, Anticipatory Set, and Formative Assessment strategy. Through Lesson Activities and Procedures, the pre-service teacher will</p> <ul style="list-style-type: none"> <li>• design “chunked” and varied learning engagements, including a studio demonstration and brief investigation (~45 min).</li> <li>• manage time and transitions responsibly.</li> <li>• use technology and visual and written text to illustrate sequential and clear procedures.</li> </ul> |              |
|  | <p>Supplemental materials: Each</p> <ul style="list-style-type: none"> <li>• Lesson Plan group assigns one book chapter or peer-reviewed article to complement a 21<sup>st</sup> Century Art Education Approach.</li> <li>• pre-service teacher designs and completes a thoughtful, well-crafted teacher sample/exemplar.</li> </ul>   |              |
| <p>Please answer the following prompt with a peer collaborator in mind: <i>Given the choice, I'd like to work with _____ again because _____</i></p> <p>_____</p> <p>_____</p> |  |              |

**Point Value: Written Lesson Plan = 12.5% \_\_\_\_\_; Presented Lesson Plan = 12.5% \_\_\_\_\_**

**TOTAL Value: \_\_\_\_\_**

## Art Education Lesson Plan Template: ART 133

Group **1** 2 3 4 5 (please circle)

Print First and Last Names:

Julie Westfall

Lillian Juarez

Inderjit Singh

Rebecca Rodriguez

Abilene Martinez

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|--|--|-----------------|
| Lesson Title*: Exploring Bias Through Color  | Big Idea*: Colorism In Society   | Grade Level*: 6 |
| 21 <sup>st</sup> Century Art Education Approach(es):<br>Visual Thinking Strategies   |  |                 |
| Lesson Overview (-3 complete sentences)*: We will implement VTS in order to analyze art related to colorism. Students will engage in viewing themselves using mirrors to help them mix paints to create their skin color. Students will then create a self portrait in which they explore colorism within themselves.  |  |                 |
| Key Concepts (3-4): What you want the students to know.*<br>1. Colorism is prejudice or discrimination against individuals with a dark skin tone, typically among people of the same ethnic or racial group<br>2. Portraits can help you think about your own and others identity<br>3. Colorism effects the treatment of people(s)<br>4. How to accurately depict correct facial proportions  | Essential Questions (3-4)*:<br>1. How does colorism effect the treatment of people(s)?<br>2. How does colorism effect the self-esteem?<br>3. In what ways does colorism create boundaries within society?<br>4. What does "colorism" mean to you/ in your life?                        |                 |
| Lesson Objectives: (Excellent resource at <a href="http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=">http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured="</a> ): What you want the students to do.*<br>1. Content area 1 <u>Visual Art</u> : TSW accurately depict facial proportions<br>2. Content area 2 <u>Visual Art</u> : TSW reflect upon their experience through discussion as well as writing<br>3. Content area 3 <u>Visual Art</u> : TSW analyze images using VTS<br>4. Content area 4 ELA: TSW express their feelings about and experience with the studio in an art journal reflection |  |                 |
| Common Core State Standards (2-3): Please list grade-specific standards.<br>Reading Standards for Literature 6-12<br>2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text   | Identify & define vocabulary that connect the art form with the other identified content areas*:<br>1. Value- an idea that hold great worth to you or the worth that you attribute to an object, relationship, or cause<br>2. Colorism- form of bias that is based primarily upon skin |                 |

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| <p>distinct from personal opinions or judgments.<br/> Reading Standards for Informational Text 6-12<br/> 4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.<br/> Writing Standards 6-12<br/> 2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p>   | <p>tone and hair type, present in all cultures, occurs on an inter- and intra-group basis</p>   |
| <p>National Core Art Standards: Visual Arts (grades 1-6 only)(4): <i>Please list number and description of Anchor Standard.</i><br/> 1. CREATING<br/> Anchor Standard 1: Generate and conceptualize artistic ideas and work<br/> VA:Cr1.2.6a: Formulate an artistic investigation of personally relevant content for creating art.<br/> 2.PRESENTING<br/> Anchor Standard 5: Develop and refine artistic techniques and work for presentation<br/> VA:Pr5.1.6a: Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.<br/> 3.RESPONDING<br/> Anchor Standard 7: Perceive and analyze artistic work<br/> VA:Re.7.2.6a: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.<br/> 4.CONNECTING<br/> Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding<br/> VA:Cn11.1.6a: Analyze how art reflects changing times, traditions, resources, and cultural uses.</p> | <p>Lesson Activities &amp; Procedures <i>(please be very specific)</i> †:<br/> 1. Introduce big idea<br/> 2. Discuss article assigned for homework more specifically students thoughts, feelings, and any past experiences with this topic<br/> 3. Give students an overview of the studio day<br/> 4. Present students with the essential questions by having them popcorn read<br/> 5. State the lesson title with an image that demonstrates it<br/> 7. Introduce Key Concepts and Lesson Objectives<br/> 8. Introduce and define important terms including colorism and value<br/> 9. Engage students in VTS over the “ideal beauty” image<br/> 10. Ask students specifically about what they saw changed and why it may have been this way<br/> 11. Short lesson on facial proportions<br/> 12. Describe to students their task to create a half and half portrait from the neck up with one half being how you believe yourself to look in reality and the other half to be your ideal self<br/> 13. Before beginning in regards to the half where students depict their ideal self ask, “If you could change something, would you, if not, why?”<br/> 14. Mixing paint demonstration using pea-sized amounts of paint, cotton swabs, and the 1/3 dark 2/3 light rule</p> |
| <p>California Visual and Performing Arts Standards (grades 1-6 only)(3-5): <i>Please check all that apply and add number and description of applicable content standard.</i><br/> 1.0 Artistic Perception:</p>  |   |



How will this lesson allow for/encourage students to **solve problems in divergent ways**?

This lesson will allow for and encourage students to solve problems in divergent ways by starting a conversation about colorism, but also leaving some questions unanswered like how does colorism create boundaries in society?

How will you engage students in **routinely reflecting** on their learning?

Students will routinely reflect on their learning through commenting on their process and feelings to instructors as they create and in their journal.

How will you adapt the various aspects of the lesson to **differently-abled students**?

For differently-abled students the lesson could be modified to include VTS comments if desired by the students, aided mixing of paints with a partner or instructor assistance, and a less rigid expectation of facial proportion accuracy.

What opportunities/activities will you provide for students to **share** their learning in this lesson?

By posting their work on the walls students can share their learning with students in the classroom, visiting parents, and other classroom visitors.

Lesson Resources/References *(use APA; please identify, with an asterisk, article or chapter due for HW)* :

Editorial\_Staff. "Colorism: The Development of Black Identity in Brazil." African Globe. N.p., 27 Jan. 2015. Web. 8 Nov. 2015.

Jones, Michal 'MJ' "Colorism in the Black Community." Everyday Feminism. N.p., 09 Feb. 2015. Web. 9 Nov. 2015.

Luk, Ellis. "Totango Blog." Totango Customer Success Software Customer Lifetime Value Tag. N.p., 9 Sept. 2013. Web. 10 Nov. 2015.

"Mirror, Mirror...." A Preliminary Investigation of Skin Tone Dissatisfaction and Its Impact Among British Adults Viren Swami, Amy Henry, Nicola

Peacock, Ahkin Roberts-Dunn, and Alan Porter Cultural Diversity and Ethnic Minority Psychology, Vol. 19, No. 4, pp. 468-476.

Perez, Ashly. "This Woman Had Her Face Photoshopped In Over 25 Countries To Examine Global Beauty Standards." BuzzFeed. N.p., 24 June 2014. Web. 10

Nov. 2015.

**\* Include this information during the peer Presented Lesson Plan.**



Reference

Silverstein, L. B. & Layne, S. (n.d.). Defining arts integration. Retrieved from

[http://www.americansforthearts.org/networks/arts\\_education/publications/special\\_publications/Defining%20Arts%20Integration.pdf](http://www.americansforthearts.org/networks/arts_education/publications/special_publications/Defining%20Arts%20Integration.pdf)

## Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 (please circle)

Print First and Last Names:

Claire Fraga  
Claire Padgett

Doug Anderson

Sydney Escobar

Kashia Moua

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| Lesson Title*: Playing with the Senses   | Big Idea*: Pleasure   | Grade Level*: 4-5 |
| 21 <sup>st</sup> Century Art Education Approach(es): Play  |   |                   |
| Lesson Overview (-3 complete sentences)*:<br>The students will explore the idea of pleasure through their five senses: sight, sound, smell, taste, and touch. They will be provided materials that they can interact freely using their five senses. Using the materials, the students will observe, experiment, and create artwork that excite their senses and give them a pleasurable experience.   |   |                   |
| Key Concepts (3-4): What you want the students to know.*<br><ul style="list-style-type: none"> <li>1. Content area 1 <u>Visual Art</u> :<br/>● Sense stations promote experimental play with different materials with multiple uses.</li> <li>2. Content area 1 <u>Visual Art</u> :<br/>● The artist has the freedom to choose what materials/medium provides the most enjoyment to work with in creating their own personal art piece without constriction or guidelines to follow.</li> <li>3. Content area 2 <u>Science</u> :<br/>● Being conscious of all senses increases awareness of the body and exercises the mind.</li> <li>4. Content area 3 <u>Language Arts</u> :<br/>● Creating a title for the artwork, a quick write up, artwork placement, and discussion sums up the artist's feelings and experiences during the</li> </ul> | Essential Questions (3-4)*:<br><ol style="list-style-type: none"> <li>1. What feelings/emotions come to mind with the freedom to create?</li> <li>2. How does the artist benefit from choice-based art making?</li> <li>3. What is it like to be aware of all senses as you explore and experiment?</li> <li>4. How does the meaning of familiar items change through creation, while being aware of all senses?</li> </ol> |                   |

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| studio.   |  |
| Lesson Objectives: (Excellent resource at <a href="http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1">http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1</a> ): What you want the students to do.*   |  |
| <ol style="list-style-type: none"> <li>1. Content area 1 <u>Visual Art</u> : The students will (TSW) be able to apply the five senses in the context of art and art making.</li> <li>2. Content area 2 <u>Science</u> : The students will (TSW) be able to experiment with materials to explore their qualities and how they can be used together.</li> <li>3. Content area 3 <u>Language Art</u> : The students will (TSW) be able to use graphic text to create visual meaning.</li> </ol>  |  |
| <p>Common Core State Standards (2-3): Please list grade-specific standards.</p> <ol style="list-style-type: none"> <li>1. Grade 4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</li> <li>2. Link opinion and reasons using words and phrases (e.g., <i>for instance, in order to, in addition</i>).</li> <li>3. Choose words and phrases to convey ideas precisely.</li> </ol>   | <p>Identify &amp; define vocabulary that connect the art form with the other identified content areas*:</p> <ol style="list-style-type: none"> <li>1. Senses/Sensory- of or relating to the senses or sensation.</li> <li>2. Experiment- an act or operation for the purpose of discovering something unknown</li> <li>3. Pleasure- a feeling of happy satisfaction and enjoyment</li> <li>4. Free-Choice - the ability or discretion to choose</li> <li>5. Depth- complexity and profundity of thought</li> </ol>   |
| <p>National Core Art Standards: Visual Arts (grades 1-6 only) (4): Please list number and description of Anchor Standard.</p> <ol style="list-style-type: none"> <li>1. Creating: 1.2.5a</li> </ol> <ul style="list-style-type: none"> <li>● Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.</li> </ul> <ol style="list-style-type: none"> <li>2. Presenting: 6.1.4a</li> </ol> <ul style="list-style-type: none"> <li>● Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experience they provide.</li> </ul> <ol style="list-style-type: none"> <li>3. Responding: 7.1.4a</li> </ol> <ul style="list-style-type: none"> <li>● Compare responses to a work of art before and after working in similar media.</li> </ul> <ol style="list-style-type: none"> <li>4. Connecting: 10.1.4a</li> </ol> <ul style="list-style-type: none"> <li>● Create works of art that reflect community cultural traditions.</li> </ul> | <p>Lesson Activities &amp; Procedures (please be very specific)*:</p> <p><b>Part 0--Set up</b></p> <ol style="list-style-type: none"> <li>1. Create 4 stations at 4 tables and label them “Smell”, “Sound”, “Touch”, and “Supplies”</li> <li>2. At each station, place the materials that you have brought in at the appropriate station. Materials that have a strong scent are at the “smell” station, materials that can be used to make sounds are at the “sound” station, materials that have interesting textures and forms are at the “touch” station, and other art making materials (glues, scissors, paints) are at the “supplies” station.</li> <li>3. If the students are sitting at the table where the stations</li> </ol> |
| <p>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): Please check all that apply and add number and</p>  |  |

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| <p><i>description of applicable content standard.</i></p> <p><u>1.0 Artistic Perception:1.5</u></p> <ul style="list-style-type: none"> <li>● Describe and analyze the elements of art.(e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.</li> </ul> <p><u>2.0 Creative Expression: 2.3</u></p> <ul style="list-style-type: none"> <li>● Use additive and subtractive processes in making simple structural forms.</li> </ul> <p><u>3.0 Historical &amp; Cultural Context: 3.1</u></p> <ul style="list-style-type: none"> <li>● Describe how art plays a role in reflecting life (e.g. photography, quilts, architecture, and sculpture).</li> </ul> <p><u>4.0 Aesthetic Valuing: 4.1</u></p> <ul style="list-style-type: none"> <li>● Describe how using the language of the visual arts helps to clarify personal responses to works of art.</li> </ul> <p><u>5.0 Connections, Relationships, Applications: 5.1</u></p> <ul style="list-style-type: none"> <li>● Select a nonobjective painting, work in small groups to interpret it through dance/movement and then write a paragraph reporting on the arts experience.</li> </ul> <p>List all materials needed in the columns below.</p> | <p>are set before the activity, announce to the class that they may observe the arrangement with their eyes and quietly make predictions about what the activity will be. Remind them not to get too distracted by the interesting items and that they will have plenty of time to play with them when the activity starts.</p> <p><b>Part 1--Explore the Materials</b></p> <ol style="list-style-type: none"> <li>1. Explain to the students that for the first part of this activity, they will explore the materials provided at these “Sense Station”. Each station has materials that they will use a particular sense to observe them with. They will smell the materials at the smell station, feel the the materials at the touch station, and listen to the materials at the sound station.</li> <li>2. Divide the students as evenly as possible into 3 groups</li> <li>3. Have the groups start off at one of the stations except the “supplies” station</li> </ol> |
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| <p>Have</p> <ul style="list-style-type: none"> <li>● glass beads</li> <li>● feathers</li> <li>● popsicle sticks</li> <li>● cardboard</li> <li>● balloons</li> <li>● glue</li> <li>● glitter</li> <li>● rocks</li> <li>● scented markers</li> <li>● water bottles</li> <li>● toilet paper roll</li> <li>● perfumes/body spray</li> <li>● scented oils/lotion</li> </ul> | <p>Purchase</p> <ul style="list-style-type: none"> <li>● beans</li> <li>● cotton balls</li> <li>● shaving cream</li> <li>● popurri</li> <li>● rubber bands</li> <li>● cinnamon sticks</li> <li>● peppermint candy</li> <li>● bells</li> <li>● straws</li> <li>● food coloring</li> <li>● index cards</li> </ul> | <p>4. Let the students have 3-5 minutes to check out the materials at their station.</p> <ol style="list-style-type: none"> <li>a. You can advise the students to try closing their eyes as they play with the materials so that they can rely more on their other senses.</li> <li>b. You can let the students talk quietly amongst their group so they can comment on what they feel, smell, and hear</li> <li>c. Remind the students that the Big Idea is pleasure so they should be thinking about which materials they enjoyed</li> </ol> <p>5. When the time is up, have the groups switch stations clockwise. Repeat this until all the groups have visited each station.</p> <p>6. When the students have visited all three stations, bring the class back together for a brief discussion. Open the floor for comments from the students and prompt them for responses with guiding questions such as:</p> <ol style="list-style-type: none"> <li>a. Which sensory station did you find the most interesting? Why was it interesting?</li> <li>b. How did it feel to play with the materials with your eyes closed? How different is it from playing with the materials with your eyes opened?</li> <li>c. Even though we placed the materials into stations that focus one sense, were there materials that could be put into other sensory stations? Which ones?</li> <li>d. Were there any materials that the students really enjoyed playing with? What were they and why did they enjoy playing with them?</li> <li>e. What qualities of a material made them enjoyable?</li> </ol> |
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|  | <p>7. After letting the students comment on their exploration, close the discussion and prepare the students for the next part of the activity.</p> <p><b>Part 2--Creating Artwork through Play</b></p> <ol style="list-style-type: none"> <li>1. Explain the instructions to the students. The students will now go back to the stations individually and pick out any material from any station that they found pleasurable during the first part of the activity. They can also pick out any other materials that they find interesting and/or they want to play and make artwork with.       <ol style="list-style-type: none"> <li>a. Before they go out to pick their materials, show the students some samples that you made so they have an idea of what they can do.</li> </ol> </li> <li>2. The students will then play with and arrange their materials in a way that makes them feel pleasure and enjoyment.       <ol style="list-style-type: none"> <li>a. They can make their artwork completely from the materials that are found at a particular sense station so that the artwork focuses on that particular sense.</li> <li>b. They can make their artwork by mixing and matching materials from all the stations, making artwork that can be seen, smelled, touched, and heard.</li> <li>c. Their artwork can be 2D (visual), 3D (visual and touch), and 4D (visual, touch, sound, smell, etc).</li> <li>d. Their artwork can be representative, functional, and/or abstract.</li> <li>e. Walk around and observe the students as they play and</li> </ol> </li> </ol> |
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|  | <p>provide help for students who need help putting things together (ie. handling hot glue guns)</p> <ol style="list-style-type: none"> <li>3. Give the students as much studio time as possible to play and create.</li> <li>4. With at least 15 minutes to the end of the class, stop the students and have them finish up their artworks while cleaning up the stations. Any materials that were not used goes back to the stations.</li> <li>5. When cleanup is done, hand out index cards and have the students write the name of their artwork down (if they want it to have one) and write a sentence or two describing their artwork, their intention behind their artwork, and/or what about their artwork did they enjoy.</li> <li>6. If time permits, have the students set their artwork and cards at their seats and walk around the classroom to check out their classmates artwork and read the cards. Afterwards, you can have a quick discussion about artwork, the use of the 5 senses in artwork, and the feeling of pleasure.</li> </ol> |
| <p>Anticipatory Set (Gaining Attention)*:</p> <p>Bring in some items that the students can see, smell, touch, and hear. Let the students feel, play with, and pass them around. You can talk about the use of the 5 sense, what purpose do they serve, etc. to get the students thinking about their senses.</p> <p>Can also serve as a VTS.</p> | <p>Closure (Reflecting Anticipatory Set):</p> <p>After the studio, the students will have made artwork that they can see, smell, touch, and/or hear. Allow the students to check out each other's artwork and observe them using their senses.</p>  |
| <p>Formative Assessment strategy (of HW via <i>creating, evaluating, analyzing, applying, and/or understanding</i> [Bloom,</p>   | <p>Summative Assessment strategy:</p>   |



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| <p>n.d.]):</p> <p>Students will title their artwork on a notecard and write a brief description of the work. They will then seek a spot to “install” their work in our “gallery” setting. Students will then walk around and view their peer’s works. When the students have had a chance to check out each other’s artwork, bring the class together to comment and discuss the use of their senses in creating and viewing artwork and how those senses made them feel pleasure.</p> | <p>Have the students create and write in a sensory journal documenting the experiences (pleasurable or not) that they had during their day. You can have them share their journals to the class or as a partner activity if they feel comfortable enough to share. You can also use this journal to assess the students’ writing and comprehension of the concepts learned in this unit.</p> |
| <p>What student <b>prior knowledge</b> will this lesson require/draw upon?</p>   |  |
| <p>The students should be able to define the five senses, recognize some/most of the materials provided, and have experienced <u>some sensory pleasure that they can describe.</u></p>   |  |
| <p>How will you engage students in <b>creating, evaluating, analyzing,</b> and/or <b>applying</b> (see Bloom’s new taxonomy, n.d.) in this lesson?</p>   |  |
| <p>The students will use their senses to explore various materials which they will use to create artwork using the Big Idea of <u>pleasure.</u></p>  |  |
| <p>How will this lesson allow for/encourage students to <b>solve problems in divergent ways</b>?</p>   |  |
| <p>In school, they will be taught to solve most of their problems visually and/or auditory. Our lesson will allow the students to explore other ways to solve problems they encounter with their other senses and to find solutions by synthesizing their senses.</p>  |  |
| <p>How will you engage students in <b>routinely reflecting</b> on their learning?</p>  |  |
| <p>Have the students create and write in a sensory journal documenting the experiences (pleasurable or not) that they had during their day and why they felt that way. You can have them share their journals to the class or as a partner activity if they feel comfortable enough to share.</p>  |  |
| <p>Providing students with enriching experiences in the form of field trips to the playground or presentations of fascinating <u>materials, food, and creatures will allow the students to explore their senses further than could from their daily experiences.</u></p>   |  |
| <p>How will you adapt the various aspects of the lesson to <b>differently-abled students</b>?</p>  |  |
| <p>Students with visual disabilities should be able to do fine in the sensory exploring part of the studio. They will be provided aid</p>  |  |



from their teacher, an aid, and/or a fellow student if they need it to arrange and put their artwork together. Students that have other disabilities that impair their other senses will also be accommodated during the artmaking process but they should be able to participate in the exploration process. If the students with disabilities choose not to make artwork, they can just play with the materials and enjoy the sensations. During discussions, they can talk about which materials they enjoyed and how they played with them.

What opportunities/activities will you provide for students to **share** their learning in this lesson?

Creating an exhibition after they have made artwork to let the students check out each others' works will allow them to see how other people used their senses to make artwork and have fun. You can also create a space to display their artwork for the class and for the rest of the school so the students can share their work and experiences with more people.

Lesson Resources/References (use APA; please identify, with an asterisk, article or chapter due for HW) :

\*Barblett, L. (2010). Why play-based learning? *Every Child*, 16(3). Retrieved November 13, 2015, from <http://www.earlychildhoodaustralia.org.au/our-publications/every-child-magazine/every-child-index/every-child-vol-16-3-2010/play-based-learning-free-article/>

\*Perry, B. (n.d.). The Importance of Pleasure in Play. *Early Childhood Today Magazine*. Retrieved November 13, 2015, from <http://teacher.scholastic.com/professional/bruceperry/pleasure.htm>

\*Young, K (2013) The Importance of Pleasure. *Psyched in San Francisco*. Retrieved November 19, 2015, from <http://www.psychedin-sanfrancisco.com/the-importance-of-pleasure/>

\* Include this information during the peer Presented Lesson Plan.

#### Reference

Silverstein, L. B. & Layne, S. (n.d.). Defining arts integration. Retrieved from

[http://www.americansforthearts.org/networks/arts\\_education/publications/special\\_publications/Defining%20Arts%20Integration.pdf](http://www.americansforthearts.org/networks/arts_education/publications/special_publications/Defining%20Arts%20Integration.pdf)

**Art Education Lesson Plan Template: ART 133****Group: 3****Print First and Last Names:**

**Katie Koehler      Anna Brown      Spencer Mosley      Kristina Owens      Sonja Binner**

|  |  |   |                 |
|--|--|---|-----------------|
| Lesson Title*: Fantasy Is A Wonderland   |  | Big Idea*: Fantasy  | Grade Level*: 5 |
| 21 <sup>st</sup> Century Art Education Approaches: Visual Culture unit 2: Meaning making unit 1:   |  |   |                 |
| Lesson Overview*: In this lesson, the students will learn about two artists and create a art piece based off the big idea: Fantasy. The students will explore and discuss the importance of imagination and incorporating that creativity into an art piece. The students will gain the knowledge of using perspective in an original work of art to create a real or imaginary scene.   |  |   |                 |
| Key Concepts: What you want the students to know*:   |  | Essential Questions*:   |                 |
| 1. Content area 1 <u>Visual Art</u> : Fantasy can be the activity of imagining things.<br>2. Content area 1 <u>Visual Art</u> : Fantasy is free in form and usually improbable.<br>3. Content area 2 <u>ELA</u> : Fantasy can demonstrate abstract thought.<br>4. Content area 3 <u>ELA</u> : Fantasy can be transformed from a reality thought or experience.   |  | 1. What is Fantasy?<br>2. How is Fantasy expressed by others?<br>3. Can Fantasy be realistic?<br>4. In what ways is Fantasy demonstrated in art?  |                 |
| Lesson Objectives: What you want the students to do*:  |  |   |                 |
| 1. Content area 1 <u>Visual Art</u> : The students will be able to create an art piece that represents fantasy in their mind.<br>2. Content area 2 <u>ELA</u> : The students will be able to explain to their peers the transition that appeared during the process of changing the real picture into a fantasy picture.<br>3. Content area 3 <u>ELA</u> : The students will be able to combine ideas to create an innovative idea for art making. |  |   |                 |
| Common Core State Standards: <i>Visual Arts- Creating</i>  |  | Identify & define vocabulary that connect the art form with the other identified content areas*:  |                 |
| 1. Combine ideas to generate an innovative idea for art making: investigate, plan, make<br>2. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment: investigate<br>3. Create artist statements using art vocabulary to describe personal choices in art-making: reflect, define   |  | 1. Fantasy: "Imagination, especially when extravagant and unrestrained"<br>2. Imagination: "The faculty of imagining or of forming mental images or concepts of what is not actually present to the senses" |                 |

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|---|---|
|   | <p>3. Visualization: "To recall or form mental images or pictures"</p> <p>4. Science Fiction: "A form of fiction that draws imaginatively on scientific knowledge and speculation in its plot, setting, theme, etc."</p> <p>5. Reality: "The state or quality of being real"</p> <p>6. Abstract Thinking: "a level of thinking about things that is removed from the facts of the "here and now", and from specific examples of the things or concepts being thought about"</p>   |
| <p>National Core Art Standards: Visual Arts (grades 1-6 only):<br/><i>Please list number and description of Anchor Standard.</i></p> <p>1. Creating:<br/>2.1.5a: Experiment and develop skills in multiple art-making techniques and approaches through practice.</p> <p>2. Presenting:<br/>6.1.5a: Cite evidence about how an exhibition in a museum or other venue present ideas and provides information about a specific concept or topic.</p> <p>3. Responding:<br/>7.2.5a: Identify and analyze cultural associations suggested by visual imagery.</p> <p>4. Connecting:<br/>10.1.5a: Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making.</p> | <p>Lesson Activities &amp; Procedures (<i>please be very specific</i>)*:</p> <ol style="list-style-type: none"> <li>1. Begin intro with imaginative meditation</li> <li>2. Present big idea</li> <li>3. Present Key Concepts</li> <li>4. Present Essential Questions</li> <li>5. Present inspirational Artists: Cyril (Aquasixio) Rolando, Sandy Skoglund</li> <li>6. Present Rolando's artwork and Skoglund's artwork</li> <li>7. Discuss studio</li> <li>8. Show studio example</li> <li>9. Discuss studio media &amp; where located</li> <li>10. Allow students time to do their artwork</li> <li>11. Clean up using the directions on the power point</li> <li>12.</li> <li>13.</li> <li>14.</li> </ol> |
| <p>California Visual and Performing Arts Standards (grades 1-6 only):</p> <p>_1.1_ Artistic Perception: Identify and describe the principles of design in visual compositions, emphasizing unity, and harmony</p> <p>_2.6_ Creative Expression: Use perspective in an original work of art to create a real or imaginary scene</p> <p>4.1 Aesthetic Valuing: Identify how selected principles of</p>  | <ol style="list-style-type: none"> <li>15.</li> <li>16.</li> <li>17.</li> <li>18.</li> <li>19.</li> <li>20.</li> <li>21.</li> </ol>   |

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| design are used in a work of art and how they affect personal responses to and evaluation of the work of art.   |  | 22.   |
| List all materials needed in the columns below.   |  | 23.   |
| Have  | Purchase   | 24.   |
| <ul style="list-style-type: none"> <li>• Acrylic Paint</li> <li>• Construction Paper</li> <li>• Magazines</li> <li>• Water</li> <li>• Paint Brushes</li> <li>• Image (student provided)</li> <li>• Scissors</li> <li>• Permanent Markers</li> <li>• Glue Sticks</li> </ul>  | <ul style="list-style-type: none"> <li>• None</li> </ul> | 25.   |
| <p><b>Anticipatory Set (Gaining Attention)*:</b><br/> <b>Imaginative meditation:</b> Begin to create a picture in your mind of a place where you can completely relax. Imagine what this place needs to be like in order for you to feel calm and relaxed. Start with the physical layout of the place you are imagining..... where is this peaceful place? You might envision somewhere outdoors..... or indoors..... it may be a small place or large one..... create an image of this place. (pause) Now picture some more details about your peaceful place. Who is in this place? Are you alone? Or perhaps you are with someone else? Are there other people present? Animals? Birds? Imagine who is at your place, whether it is you only, or if you have company. (pause) Imagine even more detail about your surroundings. Focus now on the relaxing sounds around you in your peaceful place. Now imagine any tastes and smells your place has to offer. Imagine the sensations of touch... including the temperature, any breeze that may be present, the surface you are on.... imagine the details of this calming place in your mind. Focus now on the sights of your place - colors, shapes.... objects.... plants..... water..... all of the beautiful things that make your place enjoyable. To add further detail to this relaxing scene, imagine yourself there. What would you be doing in this calming place? Perhaps you are just sitting, enjoying this place, relaxing. Maybe you imagine</p> |  | <p><b>Closure (Reflecting Anticipatory Set):</b><br/>                 Our students will take the imaginative thinking to create a fantasy art piece during the studio time.</p> |

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| <p>walking around.... or doing any other variety of activities. Picture yourself in this peaceful place. Imagine a feeling of calm..... of peace..... a place where you have no worries, cares, or concerns.... a place where you can simply rejuvenate, relax, and enjoy just being. (pause) Enjoy your peaceful place for a few moments more. Memorize the sights, sounds, and sensations around you. Know that you can return to this place in your mind whenever you need a break. You can take a mental vacation to allow yourself to relax and regroup before returning to your regular roles. In these last few moments of relaxation, create a picture in your mind that you will return to the next time you need a quick relaxation break. Picture yourself in your peaceful place. This moment you are imagining now, you can picture again the next time you need to relax. When you are ready to return to your day, file away the imaginary place in your mind, waiting for you the next time you need it. Turn your attention back to the present. Notice your surroundings as your body and mind return to their usual level of alertness and wakefulness. Keep with you the feeling of calm from your peaceful place as you return to your everyday life.</p> |   |
| <p>Formative Assessment strategy (of HW via <i>creating, evaluating, analyzing, applying, and/or understanding</i> [Bloom, n.d.])*:<br/>Walker: Ch2 pg 24-27: Sandy Skoglund</p>   | <p>Summative Assessment strategy:<br/><br/>Our group will be walking around and checking for understanding from each student.</p> |
| <p>What student <b>prior knowledge</b> will this lesson require/draw upon?<br/>Students are going to need an open mind.</p>  |   |
| <p>How will you engage students in <b>creating, evaluating, analyzing,</b> and/or <b>applying</b> (see Bloom's new taxonomy, n.d.) in this lesson?<br/>The students will be given a variety of examples and each student will create an art piece using the similar technique as the example.</p>  |   |
| <p>How will this lesson allow for/encourage students to <b>solve problems in divergent ways</b>?<br/>Each student will have to overcome the challenge of using their imagination to create a whole different art piece than the picture they brought to class.</p>   |   |

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| <p>How will you engage students in <b>routinely reflecting</b> on their learning?<br/>Our group will be evaluating and checking for understanding as the students are creating their art piece.</p>  |
| <p>How will you adapt the various aspects of the lesson to <b>differently-abled students</b>?<br/>This lesson would be easy to adapt to differently-abled students. The student could choose to only use magazines or paint. The students could also use their fingers instead of a paintbrush. The students could rip the magazines instead of using scissors. Art is one of those subjects that work for almost all students because each student has a different way of art making.</p> |
| <p>What opportunities/activities will you provide for students to <b>share</b> their learning in this lesson?<br/>At the end of the day, each student will share what they made to their peers or the people around them.</p>  |
| <p>Lesson Resources/References <i>(use APA; please identify, with an asterisk, article or chapter due for HW)</i> :<br/>See below:</p>   |

#### Reference

- Free Relaxation Script: Peaceful Place. (n.d.). Retrieved November 8, 2015, from <http://www.innerhealthstudio.com/peaceful-place.html>
- I don't come from | AquaSixio PortoFolio. (n.d.). Retrieved November 12, 2015, from <http://sixinside.com/i-dont-come-from/>
- (n.d.). Retrieved November 12, 2015, from [http://www.corestandards.org/assets/CCSSI\\_ELA\\_Standards](http://www.corestandards.org/assets/CCSSI_ELA_Standards)
- (n.d.). Retrieved November 16, 2015, from <http://dictionary.reference.com/>
- (n.d.). Retrieved November 12, 2015, from [http://www.nationalartsstandards.org/sites/default/files/Visual Arts at a Glance - new copyright info.pdf](http://www.nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%20a%20Glance%20-%20new%20copyright%20info.pdf)
- Sandy Skoglund. (n.d.). Retrieved November 12, 2015, from <http://www.famousphotographers.net/sandy-skoglund>
- Silverstein, L. B. & Layne, S. (n.d.). Defining arts integration. Retrieved from

[http://www.americansforthearts.org/networks/arts\\_education/publications/special\\_publications/Defining%20Arts%20Integration.pdf](http://www.americansforthearts.org/networks/arts_education/publications/special_publications/Defining%20Arts%20Integration.pdf)

Visual Arts. (n.d.). Retrieved November 12, 2015, from <http://www.cde.ca.gov/be/st/ss/vamain.asp>

Walker, S. (2001). Teaching meaning in artmaking. Worcester, MA: Davis.



## Art Education Lesson Plan Template: ART 133

Group 1 2 3 **4** 5 (please circle)

Print First and Last Names:

\_\_\_\_\_Hannah Werling\_\_\_\_\_  
\_\_\_\_\_Jennifer Baustista\_\_\_\_\_\_\_\_\_\_Meghan De Grootd\_\_\_\_\_  
\_\_\_\_\_Richard Mayberry\_\_\_\_\_

\_\_\_\_\_Megan Stevenson\_\_\_\_\_

|   |  |                |
|---|--|----------------|
| Lesson Title: life Beyond   | Big Idea: Life   | Grade Level: 3 |
| 21 <sup>st</sup> Century Art Education Approach(es): Holistic (Chesley Bonestell)   |  |                |
| Lesson Overview (-3 complete sentences): Children will explore and create their own planet using the materials provided. They will then illustrate something that is living on their planet.  |  |                |
| <p>Key Concepts (3-4): What you want the students to know:</p> <p>1. Content area 1 <u>Visual Art</u>: Artists utilize basic formal structures (Elements and Principles) within an artwork to communicate meanings, ideas, and narratives.</p> <p>2. Content area 1 <u>Visual Art</u>: Art is connected to other content areas.</p> <p>3. Content area 2 _____: Art is connected to life.</p>   | <p>Essential Questions (3-4):</p> <p>1. What classifies as life?</p> <p>2. What classifies as not life?</p> <p>3. How is Art related to other content areas?</p> <p>4. How is Art connected to life?</p> |                |
| <p>Lesson Objectives: (Excellent resource at <a href="http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1">http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1</a>): What you want the students to do:</p> <p>1. Content area 1 <u>Visual Art</u>: The students will (TSW) be able to . . .</p> <p>2. Content area 1 _____: Explore different materials and techniques to making their planets</p> <p>2. Content area 2 _____: Explores structures of life.</p> <p>3. Content area 3 _____: Create a small-scale drawing and painting that explores their imagination of other planets.</p> |  |                |



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| <p>Common Core State Standards (2-3): <i>Please list grade-specific standards.</i></p> <p>1. Key Ideas and details #3 (pg 12): Describe characters in a story (e.g., their traits, 3. motivations, or feelings) and explain how their actions contribute to the sequence of events.</p> <p>2. Integration of Knowledge and Ideas #7 (pg 14): Use information gained from illustrations and the words in a text to demonstrate understanding of the text.</p>  | <p>Identify &amp; <i>define</i> vocabulary that connect the art form with the other identified content areas:</p> <ol style="list-style-type: none"> <li>1. surrealism: a 20th-century avant-garde movement in art and literature that sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.</li> <li>2. Life: the condition that distinguishes animals and plants from inorganic matter, including the capacity for growth, reproduction, functional activity, and continual change preceding death.</li> <li>3. Solar system: the collection of eight planets and their moons in orbit around the sun, together with smaller bodies in the form of asteroids, meteoroids, and comets.</li> <li>4. Planet: a celestial body moving in an elliptical orbit around a star.</li> </ol> |
| <p>National Core Art Standards: Visual Arts (grades 1-6 only) (4): <i>Please list number and description of Anchor Standard.</i></p> <ol style="list-style-type: none"> <li>1. <b>Creating:</b> 3rd VA:Cr1.1.3a Elaborate visual information by adding details in an artwork to enhance emerging meaning.</li> <li>2. <b>Presenting:</b> 3rd VA:Pr6.1.3a Identify and explain how and where different cultures record and illustrate stories and history of life through art.</li> <li>3. <b>Responding:</b> 3rd VA:Re.7.2.3a Determine messages communicated by an image.</li> <li>4. <b>Connecting:</b> 3rd VA:Cn10.1.3a Develop a work of art based on observations of surroundings</li> </ol>   | <p>Lesson Activities &amp; Procedures (<i>please be very specific</i>):</p> <ol style="list-style-type: none"> <li>1. Set presentation up</li> <li>2. Set materials on tables</li> <li>3. Do presentation</li> <li>4. Demonstration of studio (Megan)</li> <li>5. Return to table. Have one person at each table grab materials</li> <li>6. Pick either a white or black piece of paper.</li> <li>7. Begin by drawing your ideal planet</li> <li>8. Now add life to your planet (What does your planet need to survive?)</li> <li>9. Add any additional materials that you want.</li> <li>10. Lastly, name your planet and main life form on your planet.</li> <li>11. Leave artwork on the table</li> <li>12. Take the 5 tokens and start to look at other artists work</li> <li>13. Hand out the tokens.</li> </ol>                                   |
| <p>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>Please check all that apply and add number and description of applicable content standard.</i></p> <p><input type="checkbox"/> 1.0 Artistic Perception:</p> <p><input checked="" type="checkbox"/> 2.0 Creative Expression: 2.1 Explore ideas for art in a personal sketchbook.</p> <p><input type="checkbox"/> 3.0 Historical &amp; Cultural Context:</p> <p><input checked="" type="checkbox"/> 4.0 Aesthetic Valuing: 4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.</p> <p><input checked="" type="checkbox"/> 5.0 Connections, Relationships, Applications: 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.</p> |   |
| <p>List all materials needed in the columns below.</p>  |   |

|  |   |  |
|--|---|--|
| <p>Have:</p> <ul style="list-style-type: none"> <li>-paper</li> <li>-markers</li> <li>-paint</li> <li>-paint brushes</li> <li>-crayons</li> <li>-colored pencils</li> <li>-glitters/other add ons</li> </ul> | <p>Purchase</p>   |  |
| <p>Anticipatory Set (Gaining Attention)*:</p> <p>Demonstrate other artist art work and pictures of our solar system.</p>   | <p>Closure (Reflecting Anticipatory Set):</p> <p>Reflect on tokens and have artist raise their works if they had more than 2.</p> |  |
| <p>Formative Assessment strategy (of HW via <i>creating, evaluating, analyzing, applying, and/or understanding</i> [Bloom, n.d.])*:</p> <p>Test of our solar system.</p>                                     | <p>Summative Assessment strategy:</p> <p>Token system.</p>  |  |
| <p>What student prior knowledge will this lesson require/draw upon?</p>  |   |  |
| <p>Knowledge of planets. Know how to use the materials. They need to know what makes up life.</p>  |   |  |
| <p>How will you engage students in <b>creating, evaluating, analyzing, and/or applying</b> (see Bloom's new taxonomy, n.d.) in this lesson?</p>  |   |  |
| <p>Use the powerpoint to engage students in creating their own planets and applying what they know about life.</p>   |   |  |
| <p>How will this lesson allow for/encourage students to <b>solve problems in divergent ways</b>?</p>   |   |  |
| <p>The lesson life will encourage students to have a broader sense of what life consist of. This will be helpful when problems occur with race/ gender issues.</p>   |   |  |
| <p>How will you engage students in <b>routinely reflecting</b> on their learning?</p>  |   |  |
| <p>We will engage student in routinely reflecting on their learning by allowing students to look at other students work to see other ideas of what life is.</p>  |   |  |

How will you adapt the various aspects of the lesson to **differently-abled students**?

Help support them throughout activity.

What opportunities/activities will you provide for students to **share** their learning in this lesson?

Walk around once everyone is done with project and look at other work, then have students place tickets on work they find (beautiful, unique, creative, most time spent, etc.)

Lesson Resources/References (use APA; please identify, with an asterisk, article or chapter due for HW):

Gurnon, D., Voss-Andreae, J., & Stanley, J. (2013). Integrating Art and Science in Undergraduate Education. *Plos Biology*, 11(2), 1-4. doi: 10.1371/journal.pbio.1001491

<http://eds.b.ebscohost.com.proxy.lib.csus.edu/ehost/detail/detail?vid=11&sid=501ff328-03b4-4014-91eb-3f3dfbbc3537%40sessionmgr198&hid=122&bdata=#AN=86679240&db=aph>

\* Include this information during the peer Presented Lesson Plan.

#### Reference

Silverstein, L. B. & Layne, S. (n.d.). Defining arts integration. Retrieved from

[http://www.americansforthearts.org/networks/arts\\_education/publications/special\\_publications/Defining%20Arts%20Integration.pdf](http://www.americansforthearts.org/networks/arts_education/publications/special_publications/Defining%20Arts%20Integration.pdf)

## Art Education Lesson Plan Template: ART 133

Group 1 2 ③ 4 5 (please circle)

Print First and Last Names:

Jennifer YangKaley McGrewKatie FlowersSarah CookTylia Banks

|   |  |                 |
|---|--|-----------------|
| Lesson Title*: The Subconscious Mind  | Big Idea*: Dreams and Nightmares   | Grade Level*: 5 |
| 21 <sup>st</sup> Century Art Education Approach(es):<br>Choice Based, Meaning Making, Standard Base, Ryohei Hase  |  |                 |
| Lesson Overview (-3 complete sentences)*:<br>Dreams and Nightmares are subconscious. Some are realistic and some are metaphorical. The concepts of dreams and nightmares will be presented through the student's artwork. The students will be able to interpret their peers artwork during the gallery walk.   |  |                 |
| Key Concepts (3-4): What you want the students to know.*<br>1. Content area 1 <u>Visual Art</u> : Dreams and Nightmares can be visualized metaphorically through painting and drawing.<br>2. Content area 1 <u>Visual Art</u> : Dreams and Nightmares can be visualized realistically through painting and drawing.<br>3. Content area 2 <u>Psychology</u> : Dreams and Nightmares through the eyes of a psychologist.  | Essential Questions (3-4)*:<br>1. What are dreams?<br>2. What are nightmares?<br>3. What causes dreams and nightmares?<br>4. What do certain dreams and nightmares mean? |                 |
| Lesson Objectives: (Excellent resource at <a href="http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1">http://www.teachervision.fen.com/curriculum-planning/new-teacher/48345.html?for_printing=1&amp;detoured=1</a> ): What you want the students to do.*<br>The students will (TSW) be able to . . .<br>1. Content area 1 <u>Visual Art</u> : Express their dreams and nightmares through painting or drawing.<br>2. Content area 2 <u>Psychology</u> : Grasp a better understanding of what dreams and nightmares mean.<br>3. Content area 3 <u>Literature</u> : Express their dreams and nightmares through writing. |  |                 |

|  |  |
|--|--|
| <p>Common Core State Standards (2-3): <i>Please list grade-specific standards.</i></p> <ol style="list-style-type: none"> <li>1. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</li> <li>2. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</li> <li>3.</li> </ol>   | <p>Identify &amp; <i>define</i> vocabulary that connect the art form with the other identified content areas*:</p> <ol style="list-style-type: none"> <li>1. Dreams - a series of thoughts, images, and sensations occurring in a person's mind during sleep.</li> <li>2. Nightmares - a frightening or unpleasant dream.</li> <li>3. Subconscious - of or concerning the part of the mind of which one is not fully aware but which influences one's actions and feelings.</li> <li>4. Metaphor - a thing regarded as representative or symbolic of something else, especially something abstract.</li> <li>5. Realism - representing familiar things in a way that is accurate or true to life.</li> </ol>   |
| <p>National Core Art Standards: Visual Arts (grades 1-6 only) (4): <i>Please list number and description of Anchor Standard.</i></p> <ol style="list-style-type: none"> <li>1. Creating: Identify, describe, and visually document places and/or objects of personal significance</li> <li>2. Presenting: Develop a logical argument for safe and effective use of materials and techniques for preparing.</li> <li>3. Responding: Compare one's own interpretation of a work of art with the interpretation of others</li> <li>4. Connecting: Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making</li> </ol> | <p>Lesson Activities &amp; Procedures (<i>please be very specific</i>)*:</p> <ol style="list-style-type: none"> <li>1. Jennifer will present slides 1-2</li> <li>2. Sarah will present slide 3</li> <li>3. Kaley will present slides 4-5</li> <li>4. Sarah will present slide 6</li> <li>5. Jennifer will present slide 7</li> <li>6. Katie will present slides 8-12</li> <li>7. Tylia will present slides 13-14</li> <li>8. Tylia will demonstrate the studio.</li> <li>9. Grab a piece of black or white paper.</li> <li>10. Get any material you would like to use (pencil, sharpies, paint brushes, water color paint and pencils, cotton balls, tissue papers, glue, scissors, tape)</li> <li>11. Cut your black or white paper into the shape of a cloud.</li> </ol> |
| <p>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>Please check all that apply and add number and</i></p>  |  |

|  |  |  |
|--|--|--|
| <p><i>description of applicable content standard.</i></p> <p><b>X</b>_1.0 Artistic Perception: Identify and describe characteristics of representational, abstract, and nonrepresentational works of art</p> <p><b>X</b>_2.0 Creative Expression: Use perspective in an original work of art to create a real or imaginary scene.</p> <p>___3.0 Historical &amp; Cultural Context:</p> <p><b>X</b>_4.0 Aesthetic Valuing: Identify how selected principles of design are used in a work of art and how they affect personal responses to and evaluation of the work of art</p> <p>___5.0 Connections, Relationships, Applications:</p> |  | <p>12. Glue all objects on the black or white paper before you paint or draw on them.</p> <p>13. Now draw or paint the dream or nightmare that you discussed in your group.</p> <p>14. When you are finished, tape the string/yarn to the back of your cloud and hang it up in the classroom.</p> <p>15. As the students are working on this, we will walk around and ask some of the students what their drawing/painting is about, what it represents, and something that they can relate to about the article they read.</p> <p>16. When the students are done, the youngest person in each table will clean up all the materials and the oldest person in each table will pick up any scraps and throw them away.</p> <p>17. Sarah will lead the gallery walk for 15 minutes.</p> <p>18. Sarah will then have the students discuss in their table about the classrooms' artwork.</p> |
| List all materials needed in the columns below.  |  |  |
| <p>Have</p> <ul style="list-style-type: none"> <li>- Pencils and Sharpies</li> <li>Tissue paper</li> <li>- Watercolor paint and pencils</li> <li>Tape</li> <li>- White and black paper</li> <li>Yarn/String</li> <li>- Glue</li> <li>- Scissors</li> <li>- Paintbrushes</li> </ul>   | <p>Purchase</p> <ul style="list-style-type: none"> <li>- Cotton balls</li> </ul> |  |
| <p>Anticipatory Set (Gaining Attention)*:</p> <p>We will ask the students to share and discuss in their table about a current or reoccurring dream.</p>  |  | <p>Closure (Reflecting Anticipatory Set):</p> <p>The students will have a 15 minute gallery walk and discuss about each painting/drawing.</p>  |
| <p>Formative Assessment strategy (of HW via <i>creating, evaluating, analyzing, applying, and/or understanding</i> [Bloom,</p>   |  | <p>Summative Assessment strategy:</p> <p>15 minute gallery walk around the room.</p>   |



|   |  |
|---|--|
| n.d.])*:<br>We will check in with the students by talking to them about their art work and how it relates to the article.   |  |
| What student <b>prior knowledge</b> will this lesson require/draw upon?<br>What a dream and nightmare is and a memory of a dream.   |  |
| How will you engage students in <b>creating, evaluating, analyzing,</b> and/or <b>applying</b> (see Bloom's new taxonomy, n.d.) in this lesson?<br>We will ask the students to share and discuss in their table about a current or reoccurring dream.   |  |
| How will this lesson allow for/encourage students to <b>solve problems in divergent ways</b> ?<br>This lesson will help the students process, understand, and work through dreams and nightmares.   |  |
| How will you engage students in <b>routinely reflecting</b> on their learning?<br>By going around the room and asking them about their art work. They will also have their presentation (gallery walk) and discussion at the end of class.  |  |
| How will you adapt the various aspects of the lesson to <b>differently-abled students</b> ?<br>If a student has emotional issues with dreams, we will give them emotional support. We will help them work through their issue. Therapeutic process.   |  |
| What opportunities/activities will you provide for students to <b>share</b> their learning in this lesson?<br>Gallery walk and conclusion discussion.   |  |
| Lesson Resources/References (use APA; please identify, with an asterisk, article or chapter due for HW) :<br>Harris, K (2013). Teacher, I had a dream: a glimpse of the spiritual domain of children using project-based learning. <i>International Journal Of Children's Spirituality</i> , 18(3), 281-293. doi:10.1080/1364436X.2013.858665 |  |

\* Include this information during the peer Presented Lesson Plan.

Reference

Silverstein, L. B. & Layne, S. (n.d.). Defining arts integration. Retrieved from

[http://www.americansforthearts.org/networks/arts\\_education/publications/special\\_publications/Defining%20Arts%20Integration.pdf](http://www.americansforthearts.org/networks/arts_education/publications/special_publications/Defining%20Arts%20Integration.pdf)



### Meeting Program Standard

|  | Total percentage of Lesson Plans that scored 3.0 or above | Met the standard or not?<br>(Standard: 60% [3/5] of the group Lesson Plans will score 3.0 or above in all five dimensions using the VALUE rubric.) |
|--|---|--|
| 6.1: Explanation of issues   | 100%  | Met  |
| 6.2: Evidence (selecting and using information to investigate a point of view or conclusion) | 100%  | Met  |
| 6.3: Influence of context and assumptions  | 100%  | Met  |
| 6.4: Students' position (perspective, thesis/hypothesis)                                     | 60%   | Met  |
| 6.5: Conclusions and related outcomes (implications and consequences)                        | 40%   | Didn't meet  |

### Critical Thinking Data Collection Score Sheet

| Group 1<br>Criterion   | Capstone<br>(4) | Milestone<br>(3) | Milestone<br>(2) | Benchmark<br>(1) |
|--|-----------------|------------------|------------------|------------------|
| 6.1: Explanation of issues   | X               |                  |                  |                  |
| 6.2: Evidence (selecting and using information to investigate a point of view or conclusion) |                 | X                |                  |                  |
| 6.3: Influence of context and assumptions  | X               |                  |                  |                  |
| 6.4: Students' position (perspective, thesis/hypothesis)                                     |                 | X                |                  |                  |
| 6.5: Conclusions and related outcomes (implications and consequences)                        |                 |                  | X                |                  |

| Group 2<br>Criterion   | Capstone<br>(4) | Milestone<br>(3) | Milestone<br>(2) | Benchmark<br>(1) |
|--|-----------------|------------------|------------------|------------------|
| 6.1: Explanation of issues   | X               |                  |                  |                  |
| 6.2: Evidence (selecting and using information to investigate a point of view or conclusion) | X               |                  |                  |                  |
| 6.3: Influence of context and assumptions  | X               |                  |                  |                  |
| 6.4: Students' position (perspective, thesis/hypothesis)                                     |                 |                  | X                |                  |
| 6.5: Conclusions and related outcomes (implications and consequences)                        | X               |                  |                  |                  |

| Group 3<br>Criterion   | Capstone<br>(4) | Milestone<br>(3) | Milestone<br>(2) | Benchmark<br>(1) |
|--|-----------------|------------------|------------------|------------------|
| 6.1: Explanation of issues   | X               |                  |                  |                  |
| 6.2: Evidence (selecting and using information to investigate a point of view or conclusion) |                 | X                |                  |                  |
| 6.3: Influence of context and assumptions  | X               |                  |                  |                  |
| 6.4: Students' position (perspective, thesis/hypothesis)                                     | X               |                  |                  |                  |
| 6.5: Conclusions and related outcomes (implications and consequences)                        |                 |                  | X                |                  |

| Group 4<br>Criterion   | Capstone<br>(4) | Milestone<br>(3) | Milestone<br>(2) | Benchmark<br>(1) |
|--|-----------------|------------------|------------------|------------------|
| 6.1: Explanation of issues   |                 | X                |                  |                  |
| 6.2: Evidence (selecting and using information to investigate a point of view or conclusion) |                 | X                |                  |                  |
| 6.3: Influence of context and assumptions  |                 | X                |                  |                  |
| 6.4: Students' position (perspective, thesis/hypothesis)                                     |                 |                  | X                |                  |
| 6.5: Conclusions and related outcomes (implications and consequences)                        |                 |                  | X                |                  |

| Group 5<br>Criterion   | Capstone<br>(4) | Milestone<br>(3) | Milestone<br>(2) | Benchmark<br>(1) |
|--|-----------------|------------------|------------------|------------------|
| 6.1: Explanation of issues   | X               |                  |                  |                  |
| 6.2: Evidence (selecting and using information to investigate a point of view or conclusion) | X               |                  |                  |                  |
| 6.3: Influence of context and assumptions  |                 | X                |                  |                  |
| 6.4: Students' position (perspective, thesis/hypothesis)                                     |                 | X                |                  |                  |
| 6.5: Conclusions and related outcomes (implications and consequences)                        |                 | X                |                  |                  |

| TOTAL UNITS                    |         | 120       |       | UNIT SUM  |         |  |   |
|--------------------------------|---------|-----------|-------|-----------|---------|--|---|
| Course/Requirement Description | Subject | Catalog # | Units | Min Grade | pre-req | Requirement Line Notes   | general notes   |
| <b>SEMESTER 1</b>              |         |           |       |           |         |  |   |
| GE Area A1                     |         |           | 3     |           |         |  |   |
| GE Area A2                     |         |           | 3     |           |         |  |   |
| GE Area E                      |         |           | 3     |           |         |  |   |
| GE Area D (US History)         |         |           | 3     |           |         |  | Complete Area D from three different disciplines. Take US History if not demonstrated competency through challenge exam or AP History exam with score of 3 or higher. |
| Art Studio Foundation course   | ART     | 20A       | 3     |           |         |  | GE Area C1 (The Arts)   |
|                                |         |           |       |           |         |  |   |
|                                |         |           |       |           |         |  |   |
| <b>SEMESTER 2</b>              |         |           |       |           |         |  |   |
| GE Area A3                     |         |           | 3     |           |         |  |   |
| GE Area B4                     |         |           | 3     |           |         |  |   |
| Art History core course        | ART     | 1A        | 3     |           |         |  | GE Area C-1 (The Arts)  |
| Art Studio Foundation course   | ART     |           | 3     |           |         |  | Choose one of three courses, after completing 20A   |
| Elective                       |         |           | 3     |           |         |  |   |
| <b>SEMESTER 3</b>              |         |           |       |           |         |  |   |
| GE Area C2- Humanities         |         |           | 3     |           |         |  |   |
| GE Area B1 w/B3                |         |           | 3     |           |         | 3-4 units  |   |
| English 20                     |         |           | 3     |           |         |  |   |
| Elective/Foreign Language      |         |           | 3     |           |         | If requirement not completed in high school or through testing, substitute two semesters of Foreign Language for electives | 3-4 units   |

|                               |     |          |   |  |  |  |   |
|-------------------------------|-----|----------|---|--|--|--|---|
| Art History core course       | ART | 1B       | 3 |  |  |  | GE Area C-1 (The Arts)  |
| <b>SEMESTER 4</b>             |     |          |   |  |  |  |   |
| GE Area D                     |     |          | 3 |  |  |  | Complete Area D from three different disciplines  |
| GE Area B2 w/ B3              |     |          | 3 |  |  |  | 3-4 units   |
| Elective/Foreign Language     |     |          | 3 |  |  | If requirement not completed in high school or through testing, substitute two semesters of Foreign Language for electives | 3-4 units   |
| Art History core course       | ART | 1C       | 3 |  |  |  | GE Area C-1 (The Arts)  |
| Art Studio Foundation course  | ART |          | 3 |  |  |  | Choose one of three courses, after completing 20A   |
| <b>SEMESTER 5</b>             |     |          |   |  |  |  |   |
| GE Area B5                    |     |          | 3 |  |  |  |   |
| GE Area D (US Const/CA Govt)  |     |          | 3 |  |  |  | Complete Area D from three different disciplines. Take US Government & Politics if not demonstrated competency through challenge exam or AP History exam with score of 3 or higher. |
| Art History core: choice      | ART |          | 3 |  |  |  | Choose one of 11 non-Western courses  |
| Art Studio Foundation course  |     |          | 3 |  |  |  | Choose one of three courses, after completing 20A   |
| Art Studio Foundation: choice | ART | 70 or 88 | 3 |  |  |  | Take one of the two   |
|                               |     |          |   |  |  |  |   |
|                               |     |          |   |  |  |  |   |

