

2016-2017 Annual Assessment Report Template

For instructions and guidelines visit our [website](#)
or [contact us](#) for more help.

Please begin by selecting your program name in the drop down. If the program name is not listed, please enter it below:

BA Art Education

OR

Question 1: Program Learning Outcomes

Q1.1.

Which of the following Program Learning Outcomes (PLOs), Sac State Baccalaureate Learning Goals (BLGs), and emboldened Graduate Learning Goals (GLGs) 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, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20. 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 including how your specific PLOs are **explicitly** linked to the Sac State **BLGs/GLGs**:

Q12 BA ART ED

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 issue/problem (**Criterion 6.1: Explanation of issues**);

6.2: Thoroughly interpret and evaluate the information taken from source(s) to develop a comprehensive synthesis (i.e., Lesson Overview) (**Criterion 6.2: Evidence**);

6.3: Thoroughly analyze their own and others’ assumptions and carefully evaluate the relevance of contexts when presenting a position (i.e., Lesson Plan Grade Level and Lesson Objectives) (**Criterion 6.3: Influence of context and assumptions**);

6.4: Students’ specific position (perspective, thesis, or hypothesis) takes into account the complexities (all sides) of an issue. Limits of position and others’ points of view are acknowledged and synthesized within position (i.e., Lesson Plan Key Concepts and Essential Questions) (**Criterion 6.4: Students’ position**);

6.5: Conclusions, consequences, and implications are logical and reflect students’ informed evaluation and ability to place evidence and perspectives discussed in priority order (i.e., Lesson Activities and Procedures, and Summative Assessment Strategy) (**Criterion 6.5: Conclusions and related outcomes**).

The Critical Thinking PLO links to the following Campus Baccalaureate Learning Goals, as outlined by Sac State (retrieved from <http://www.csus.edu/acaf/Portfolios/GE/lrnqls.htm>):

Competencies in the Disciplines: This expectation is demonstrated by the students’ ability to:

- a) Examine, organize, and reveal significant understanding of at least one disciplinary way of knowing (i.e., Art Education and Studio Art);
- b) Apply at least one discipline's knowledge and methods to specific problems and issues (i.e., developing a Lesson Plan with elementary learners in mind);
- c) Examine, organize, and integrate a variety of disciplinary perspectives and ways of knowing to reveal a broad understanding of the relationships between disciplines and the ways they strengthen and enliven each other (i.e., integrating visual art, literacy, math, technology, and/or other disciplines into Lesson Plan).

Analysis and Problem solving: This set of expectations is demonstrated by the students’ ability, in collaboration with others, to

- a) Analyze complex issues and make informed decisions (i.e., organization and delivery of Lesson Plan);
- b) Recognize and synthesize valid and relevant information from various sources in order to arrive at reasoned conclusions (i.e., research regarding Big Ideas and 21st Century Art Education Approaches);
- d) Evaluate the effectiveness of proposed solutions (i.e., Formative Assessment Strategy).

Communication: This set of expectations is demonstrated by the students' ability to

- c) Communicate orally in one-on-one and group settings (i.e., Lesson Plan delivery, and Formative Assessment Strategy);
- d) Communicate in a language other than English (i.e., visual text/language)
- e) Interpret, analyze, and evaluate ideas presented in a variety of creative formats, including written, verbal, and visual (i.e., Summative Assessment Strategy).

Information Competence: This set of expectations is demonstrated by the students' ability to

- a) Locate needed information using a variety of resources, including journals, books, and other media (i.e., selection and assignment of readings);
- b) Use basic computer applications such as word processing software, e-mail, the internet, and electronic databases (i.e., Lesson Plan Template, and University Library Database and Article Searching);
- c) Learn, understand, evaluate, and apply appropriate technologies to information processes, communication needs, and problem-solving in productive and sustained ways in both professional and personal settings (i.e., Lesson Plan PPT);
- d) Distinguish and make judgments among available information resources (i.e., selection and assignment of readings).

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", see <http://degreeprofile.org>) 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 **OR** type in **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):

Critical Thinking

If your PLO is **not listed**, please enter it here:

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."

67% (4/6) 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. Groups will also share their work with peers; so, that each student has multiple lessons to use with future students. 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:

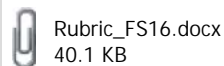
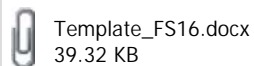
- choosing one Big Idea to guide the lesson
- incorporating one or more 21st Century Art Education Approaches (e.g., meaning making, visual culture, visual thinking strategies, holistic integration, choice-based, learner-directed, standards-based)
- assigning either one peer-reviewed article or book chapter to complement the 21st Century Art Education Approach (review reference lists from course readings) with opportunities for "assessing" learning via *creating, evaluating, analyzing, applying, and/or understanding*
- designing "chunked" and varied educational activities, including a brief studio activity and demonstration, with diverse learners in mind
- integrating visual art, literacy, math, technology, and/or other disciplines
- managing time and transitions responsibly

Attachments:

1. Lesson Plan Template FS16
2. Lesson Plan Rubric (Written Lesson Plan and Presented Lesson Plan) FS16

Also, see VALUE Critical Thinking rubric at <https://www.aacu.org/value/rubrics/critical-thinking>

Course website provided upon request.



Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the PLO , the standard of performance, and the rubric that was used to measure the PLO:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1. In SOME course syllabi/assignments in the program that address the PLO
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	2. In ALL 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?

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 2016 completed their Lesson Plan assignment in ART 133 as their culminating experience. The Lesson Plan Rubric was used to assess Lesson Plans submitted by six groups in one section of the course. Grades were entered, and hard copies of the rubrics were returned to students.

More recently, the VALUE Critical Thinking rubric has been used to collect data from six groups in one section of ART 133 in order to directly assess Lesson Plans. The Art Education program is made up of 1 full-time and 2 part-time faculty members. The program coordinator determined the final scores for program assessment purposes. This is the second time that the Art Education program has used the Critical Thinking VALUE rubric to explicitly and directly assess students' Critical Thinking skills. Through this process, the program has discovered insight into students' Critical Thinking skills.

(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 (key assignments, projects, portfolios, course work, student tests, etc.) 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 **provide** the direct measure (key assignments, projects, portfolios, course work, student tests, etc.) you used to collect data, THEN **explain** how it assesses the PLO:

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. 1-7)
Group 2 (pp. 8-15)
Group 3 (pp. 16-24)
Group 4 (pp. 25-34)
Group 5 (pp. 35-42)
Group 6 (pp. 43-49)



LP_1-6.pdf
1.85 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?

Q3.5.1.

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

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 on ART 133.

Q3.6.2.

How many students were in the class or program?

22

Q3.6.3.

How many samples of student work did you evaluated?

6 collaborative 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:

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.)

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 in **Q2.1**:

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107.56 KB

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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 six 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, the following areas need improvement:

- 6.3 (Influence of context and assumptions) - 50% of the Lesson Plans scored 3.0 or below
- 6.5 (Conclusions and related outcomes) - 17% of the Lesson Plans scored 3.0 or below



Meeting_Program_Standard.docx
71.23 KB



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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.

I plan to make the Lesson Activities and Procedures (6.5) more specific within the Lesson Plan Template. In addition, I plan to make my expectations regarding the Summative Assessment Strategy (6.5) clearer. I will use a similar assessment next year to evaluate changes and student growth.

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.

Since your last assessment report, **how have the assessment data from then been used** so far?

	1. Very Much	2. Quite a Bit	3. Some	4. Not at All	5. N/A
1. Improving specific courses	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Modifying curriculum	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Improving advising and mentoring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
4. Revising learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
5. Revising rubrics and/or expectations	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Developing/updating assessment plan	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Annual assessment reports	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Program review	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Prospective student and family information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
10. Alumni communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
11. WSCUC accreditation (regional accreditation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
12. Program accreditation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
13. External accountability reporting requirement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
14. Trustee/Governing Board deliberations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
15. Strategic planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
16. Institutional benchmarking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
17. Academic policy development or modifications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
19. Resource allocation and budgeting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
20. New faculty hiring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

21. Professional development for faculty and staff	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Recruitment of new students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
23. Other, specify:	<input type="text"/>				

Q5.2.1.

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

Changes were made to the Lesson Plan Template and Rubric in ART 133.

Q5.3.

To what extent did you apply **last year's feedback** from the Office of Academic Program Assessment in the following areas?

	1. Very Much	2. Quite a bit	3. Some	4. Not at All	5. N/A
1. Program Learning Outcomes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Standards of Performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Measures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Rubrics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Alignment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Data Collection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Data Analysis and Presentation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Use of Assessment Data	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Other, please specify: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.3.1.


Please share with us an example of how you applied **last year's feedback** from the Office of Academic Program Assessment in any of the areas above:


(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:

 No file attached

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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, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20. Other, specify any PLOs not included above:

a.

b.

c.

Q8. Please attach any additional files here:

 No file attached

 No file attached

 No file attached

 No file attached

Q8.1.

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

Program Information (**Required**)

Program:

(If you typed your program name at the beginning, please skip to Q10)

Q9.

Program/Concentration Name: [skip if program name appears above]

BA Art Education

Q10.

Report Author(s):

Amber Ward

Q10.1.

Department Chair/Program Director:

Carolyn Gibbs

Q10.2.

Assessment Coordinator:

Amber Ward

Q11.

Department/Division/Program of Academic Unit

Art

Q12.

College:

College of Arts & Letters

Q13.

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

- 34 advisees*;
FS16 (278% increase since
FS15) ▲
- 22 advisees; ▼

Q14.

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:

Q15. Number of **undergraduate degree programs** the academic unit has?

1

Q15.1. List all the names:

Art

Q15.2. How many concentrations appear on the diploma for this undergraduate program?

3

Q16. Number of **master's degree programs** the academic unit has?

1

Q16.1. List all the names:

Art Studio

Q16.2. How many concentrations appear on the diploma for this master's program?

3

Q17. Number of **credential programs** the academic unit has?

1

Q17.1. List all the names:

Art Education (Art)

Q18. Number of **doctorate degree programs** the academic unit has?


0

Q18.1. List all the names:

When was your assessment plan ...	1. Before 2011-12	2. 2012-13	3. 2013-14	4. 2014-15	5. 2015-16	6. 2016-17	7. No Plan	8. Don't know
Q19. developed?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q19.1. last updated?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q19.2. (REQUIRED)

Please **obtain** and **attach** your latest **assessment plan**:


Template_SP17.docx
40.75 KB


Q20.

Has your program developed a **curriculum map**?

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

Q20.1.

Please **obtain** and **attach** your latest **curriculum map**:


Road-Map.docx
155.34 KB

Q21.

Has your program indicated in the curriculum map where assessment **of student learning** occurs?

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

Q22.

Does your program have a capstone class?

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

Q22.1.

Does your program have **any** capstone project?

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

Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 6 (please circle)

Print First and Last Names: _

Lesson Title*: Cultural Potluck	Big Idea*: Culture	Grade Level*: 4/5
21 st Century Art Education Approach(es): Big idea, standards based, choice based		
Lesson Overview (~3 complete sentences)*: Our lesson will be directed to student teachers. We will introduce them to an activity that needs a background lesson on Thanksgiving and the feast with pilgrims. Previous to the activity, the students will be engaged in a table share about their culture and the different types of dishes their family usually make to celebrate the holidays. During the activity, the students will create their own plate of food using all different kinds of media provided and once they are done, their feast will be displayed on the table for a gallery walk where all individual projects will be exposed for a token response assessment.		
Background Knowledge (~3 complete sentences): <i>How will you tap into students' experiences and prior knowledge and learning? include historic background.</i> They will know about the pilgrims coming to America looking for a place to freely express their culture. The idea of the first thanksgiving is introduced, along with their version of a traditional feast. Each culture has their own version of a cultural feast, which is what they are going to create today.		
<i>Align Big Idea with both Key Concepts and Essential Questions, below</i>		
Key Concepts (3-4): <i>What you want the students to know.</i> 1. There are many different types of cultures around the world. 2. Everyone has the right to express their culture without persecution. 3. No culture is inferior or superior to another. 4. Diversity is an opportunity to learn about different people's perspectives and enrich our own views.	Essential Questions (3-4): <i>Restate Key Concepts through open-ended questions.*</i> 1. What is culture? 2. Why is learning about culture important? 3. What other cultures have you learned about in school or outside of school? 4. How does your culture influence your family or family traditions?	
Lesson Objectives: <i>What you want the students to do via three content areas.*</i> 1. Content area 1 <u>Literacy</u> : The students will (TSW) write a brief description of their feast. 2. Content area 2 <u>Visual Art</u> : The students will (TSW) be able to create a dish that represents their own culture. 3. Content area 3 <u>History</u> : The students will (TSW) share their personal experience with culture and what they know about their	<i>Align Assessment with Lesson Objectives in left column.</i> Formative Assessment strategy (of assigned reading): <i>How you will assess Literacy? What will you be looking for?*</i> Students will be using token response to assess each other's work, provide feedback, and learn about other people's culture. We will also walk around the classroom and observe the input each student is putting into their work while we randomly ask them to tell us about their creation.	

<p>culture’s background with their peers and then we will call on some people to talk about what they discussed with their peers and what they learned from that discussion or what they had more questions on.</p>	<p>Summative Assessment strategy (of studio investigation): <i>How you will assess <u>Visual Art</u> and <u>History</u>? What will you be looking for?*</i> We will ask two final questions to wrap up the activity (Why is culture important and how does culture influence your family or family traditions?) after the gallery walk and the token response. With this questions we want to make sure the students acquired a clear and useful understanding of their vocab.</p>	
<p>Common Core State Standards (2-3): <i>List grade-specific standards.</i></p> <ol style="list-style-type: none"> 1) 5.3 Students describe the cooperation and conflict that existed among the American Indians and between the Indian nations and the new settlers. 2) 4.0 Students improvise appropriate responses to unpredictable situations. 3) 4.1 Demonstrate culturally appropriate use of products, practices, and perspectives to others. 4) 4.2 Explain similarities and differences in the target cultures and between students’ own cultures. 5) 4.3 Explain the changes in perspectives when cultures come in contact. <p>Vocabulary: <i>Identify and define vocabulary that connect the art form with the other two identified content areas.*</i></p>	<p>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>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:</p> <ol style="list-style-type: none"> 2.4 Create an expressive abstract composition based on real objects. 2.5 Assemble a found object sculpture (as assemblage) or a mixed media two-dimensional composition that reflects unity and harmony and communicates a theme. <p><input type="checkbox"/> 3.0 Historical & Cultural Context.</p> <p><input checked="" type="checkbox"/> 4.0 Aesthetic Valuing:</p> <ol style="list-style-type: none"> 4.3 Develop and use specific criteria as individuals and in groups to assess works of art. <p><input type="checkbox"/> 5.0 Connections, Relationships, Applications.</p>	
<ol style="list-style-type: none"> 1. <u>Culture</u>: Culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. Culture is the knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people 2. <u>Diversity</u>: Differences in race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies 3. <u>Family</u>: a group consisting of parents or guardians and children living together in a household. 	<p>Materials: <i>List all materials needed in the columns below.</i></p> <p>Have</p> <p>All different forms of media that students can choose from (paper, glue, glitter, etc...), table cloths, paper plates, and utensils.</p>	<p>Purchase</p>

4. **Potluck:** a meal or party to which each of the guests contributes a dish.
5. **Tolerance:** the ability or willingness to tolerate something, in particular the existence of opinions or behavior that one does not necessarily agree with.

Lesson Procedures*: *Outline the steps that will happen first, second, etc. in the Procedures that follow to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be **very specific and detailed**, including **individual roles of group members, and time spent on each task**. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to **include management issues** such as transitions, room arrangements, and student groupings.*

1. Focus Lesson (teacher does): *Detail opening activities by exploring the following questions. How will you motivate the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)? How will you introduce the Big Idea of the lesson? How will you link this lesson to the students' prior knowledge?*

Emma (Introduction): " Today we are going to have a cultural potluck! We will have just done a lesson on Thanksgiving and the feast with pilgrims. The students will create their own plate of food to add to their class feast. The students will then do a gallery walk to see their peers' work, along with a token response. They will also engage in a table share, explaining their different cultures with their peers. While conducting this lesson here are the essential questions to think about. The students will be able to understand what culture and diversity are, create an art piece demonstrating a part of their culture, and connect the concept of thanksgiving with their own culture and origin. Here is some important vocabulary that will help us understand today's activity. (create short class discussion about what they think these vocab words mean)"

(Approx. 10 minutes/11:00 - 11:10)

Monica (lesson procedure): " Now that we have talked about culture and diversity, we are going to create our own feast with all of our different ideas of culture. To do this, we are all going to make a plate of food that you think represents your family's culture. To do this, you will give students a variety of media that they can choose from to make their plate. This is where we give them the opportunity to express their creativity and make their own choices, while still having a framework to begin with. Take a few minutes to think about your idea, then when you are finished thinking turn to the person next to you and discuss how you are going to go about your plan and how it pertains to your culture."

(Approx. 10 minutes/11:10 - 11:20)

Allison (demonstration): "The materials for this project are extensive. There are many different kinds of materials you can use on the tables to the left and to the right (walk around and show where they are). Please join me in the back for a demonstration." I will then have on the back table a few kinds of media that I have already selected. They will be instructed on how to create simple strategies to make the food such as how to make mashed potatoes with gravy and other kinds of food. Then, they will be shown examples of the final project by showing all four of our teacher examples.

(Approx. 10 minutes/11:20 -11:30)

Once the students have been instructed to their activity, they will have 50 minutes (from 11:30 to 12:20) to work on creating their own replica of their favorite feast. During those 50 minutes Monica, Angelina, Allison and Emma will be walking around asking students about their project and talking about their dish.

Angelina (post-activity): “To wrap up our amazing activity, we are going to do a gallery walk to appreciate our classmates’ job. We will also have three token response cards that we are going to give to three projects according to what it says on each card” After the gallery walk, I will ask everybody to go back to their seat. “Now that you’ve learned more about some cultures, how would you describe diversity?” I’ll openly ask. I’ll let two or three students to share their thoughts about the question and then as a final question I will ask them to describe how did they feel using the different kinds of media provided while making their feast and if there was anything else that they would add (same I will let about two or three people answer this question). (Approx. 15 minutes/12:20 -12:35).

Modeling (teacher does): *Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson. Explain and show their purpose. Use analogies or other concrete examples to explain concepts (see Key Concepts).*

The visual art lesson objective is the primary goal throughout the activity. The demonstration will be the concrete examples that the students will see and visualize in order to facilitate their own ideas and learning.

2. Guided Instruction (teacher and students do together): *Detail main activities by exploring the following questions. What Essential Questions will you ask students to facilitate learning? How will you organize students? What will you do/say during each learning activity? What will the students do (see Lesson Objectives)?*

- What is culture? Why is learning about culture important? What other cultures have you learned about in school or outside of school? How does your culture influence your quotidian performance? Are the essential questions we will be asking to the students to facilitate their learning.
- Students will be organized as one whole table.
- We will be introducing and walk them through the activity using mainly the vocabulary we want them to obtain from today’s lesson.
- They will be creating their own feast by making their own choices from provided media. They will be sharing a brief description of their dish and how it represent their culture as they learn from others cultures.

3. Collaborative Learning (students do together): *What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers?*

They will have the chance to share their ideas with a peer before starting to work in their own project. They will talk about what dish they are thinking on doing and how it pertains to their culture.

4. Independent Learning (students do alone): *What activity will the students complete independently to apply their newly formed understanding to novel situations? What will the students explore independently?*

Each student will work in making their own feast by themselves and using all the types of media provided.

Closure: *How will you end the lesson to solidify learning? How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?*

To solidify their learning, we will instruct students to take a look around the dinner table, taking notice that every person has a different plate in front of them. They will then do a gallery walk, stopping at each plate and looking closely. When they are finished they will be asked by the teacher “Now that you’ve seen other kinds of food from around the world, would you be open to experience new foods?” Different cultures don’t just eat different foods, the way they eat them is also unique to them. Once completed, summative assesment will begin. (Approx. 10 minutes/12:35 -12:45)

Please respond to the following questions thoroughly and in complete sentences.

1. How will you adapt the various aspects of the lesson for **differently-abled students**, including English language learners and advanced learners?
 - For the students that are learning english we can have instructions that have been translated to that student language and still tell them in english so they can practice english but also have a version in which they can actually see what they are supposed to to and understand the directions.
 - For differently- abled students depending on what they need we will modify it for them-- Example if the student is deaf we can have a sign language interpreter in the class or if the student can’t walk around as easily (I’m not sure how to phrase these) the teacher can ask them what materials they want and bring it to them to work on.
 - For advanced learners we could maybe give them a two part assignment where they do the in class activity and them perhaps go out and ask someone they don’t know about their culture and either write a paper or work on a joint assignment with that person or in regards to that person's culture or they could do their project and then present to the class and it and say what they may change or what else they would like to learn about their own culture as well as other people's culture.

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

Through this activity, students learn more about diversity and how it positively contributes to our community. We believe that by understanding diversity our students will also understand that there are many other ways to go through life other than what we have learned in our home. This will open their perspectives and inspire them to look for different solutions to a problem.

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

We will engage the students by walking around and asking them to explain their thinking. For example, why did you use one form of media or another? We will help them think out their ideas if they have questions, but not give them the answers. Instead we will help them by making some suggestions without giving a concrete answer. We will encourage peer sharing as they are making their art, sharing about what kind of foods they are creating and why it is apart of their family.

4. How will you (a) address potential **safety issues** and (b) assure necessary **precautions** are followed? See OEHHA, link [HERE](#)

We will only use safe products that are acceptable to bring into a classroom and be sure to show them how to use all of the available tools. For items like scissors if the students were younger we would already pre-cut items or help to show them how to use the item safely so they do not hurt themselves or another person.

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

Acer, D. (2012). Cross-cultural practices in art education: the Art Lunch Project in Turkey. *Childhood Education*, 88(6), 360-366.*

California- 5th Grade Standards (n.d.). In *teachinghistory.org National History Education Clearing House*. Retrieved November 15, 2016, from <http://teachinghistory.org/teaching-materials/state-standards/california/5>

English-Language Arts Content Standards for California Public Schools (1998). In *California Department of Education*. Retrieved November 11, 2016, from <http://www.cde.ca.gov/be/st/ss/documents/elacontentstnds.pdf>

History-Social Science Content Standards for California Public Schools (2000). In *California Department of Education*. Retrieved November 11, 2016, from <http://www.cde.ca.gov/be/st/ss/documents/histsocscistnd.pdf>

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

Visual Arts (n.d.). In *California State Board of Education*. Retrieved November 10, 2016, from <http://www.cde.ca.gov/be/st/ss/vamain.asp>

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* Include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.html>

Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 6 (please circle)

Print First and Last Names:

Lesson Title*: Vulnerable Through Sound	Big Idea*: Vulnerability	Grade Level*: 5th
21 st Century Art Education Approach(es): Big Ideas, Meaning Making, VTS		
Lesson Overview (~3 complete sentences)*: We will provide the students with a safe place to be in a vulnerable state and complete an analog drawing. Then, after a brief lesson about iconography, they will add icons that represent themselves to their analog drawing. Subsequently, a discussion will take place about the reading they were assigned and it's relation to the activity.		
Background Knowledge (~3 complete sentences): <i>How will you tap into students' experiences and prior knowledge and learning?</i> <i>The student will already have an understanding of the meaning of vulnerability based of previous class work and instruction. We will be building on this knowledge by reiterating the definition and implementing a few different projects and discussions.</i>		
<i>Align Big Idea with both Key Concepts and Essential Questions, below</i>		
<p>Key Concepts (3-4): <i>What you want the students to know.</i></p> <ol style="list-style-type: none"> 1. Vulnerability is Empathetic, Feeling, Inclusive 2. Vulnerability can be mistaken as a weakness 3. Vulnerability can effect meaningful relationships 4 Vulnerability leads to meaning making in art and discussion 	<p>Essential Questions (3-4): <i>Restate Key Concepts through open-ended questions.*</i></p> <ol style="list-style-type: none"> 1. What is Vulnerability 2. How can vulnerability turn weakness into strength? 3. How can being vulnerability build a foundation for meaningful relationships? 4. How can vulnerability bring meaning making to art? 	

Lesson Objectives: *What you want the students to do via three content areas.**

1. Content area 2 Literacy: The students will (TSW) be able to: identify vocabulary words: Iconography, Vulnerability, Service, Learning, Analog Drawing, Big Idea, summarize reading and how it relates to Vulnerability, and discuss how it all ties to the Big Idea; they will do this using the assigned text for support.

2. Content area 1 Visual Art: The students will (TSW) be able to: Use Analog drawing and icons to communicate what they are feeling

3. Content area 3 Geography: The students will (TSW) be able to: Recognize and introduce icons from various parts of the world and connect political or historical symbolism to it

Align Assessment with Lesson Objectives in left column.

Formative Assessment strategy (of assigned reading): *How you will assess Literacy? What will you be looking for?**

We will be hosting a discussion about the reading. We will be looking to see the students using the proper use of vocabulary, clearly expressing their ideas and building of peers responses, listening to others, in addition to how they summarize their understanding of the readings.

Summative Assessment strategy (of studio investigation): *How you will assess Visual Art and Geography? What will you be looking for?**

For visual Art We will be observing how they are creating art work. Did they consider the layout of their lines, negative space, and color choice? **For Geography** We will use discussion to listen for a clear understanding if iconography through their explanation of how and why they incorporated chosen icons.

Common Core State Standards (2-3): List grade-specific standards.

1. Reading Standards for informational text #2:

Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

2. Speaking and Listening comprehension and collaboration #1:

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. **a.** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. **b.** Follow agreed-upon rules for discussions and carry out assigned roles. **c.** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others. **d.** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

*Vocabulary: Identify and define vocabulary that connect the art form with the other two identified content areas.**

1. Iconography: The visual images and symbols used in a work of art or the study and interpretations of these.
2. Vulnerability: a sense of self where one is extremely open to others. This can mean that they are easily susceptible to being hurt.
3. Service Learning: a teaching and learning strategy that integrates meaningful community service with instruction and reflection
4. Analog Drawing: a freely drawn picture that conveys a mood or feeling, it is sort of a scribble like that imparts an emotion, or at least that is what I have been told.
5. Big Idea: The overarching theme of something (in this case, artwork).

California Visual and Performing Arts Standards (grades 1-6 only) (3-5): Check all that apply and add number and description of applicable content standard.

X 1.0 Artistic Perception: 1.1 Identify and describe the principles of design in visual compositions, emphasizing unity and harmony. 1.2 Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.

 2.0 Creative Expression:

 3.0 Historical & Cultural Context:

X 4.0 Aesthetic Valuing: 4.1 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. 4.2 Compare the different purposes of a specific culture for creating art.

X 5.0 Connections, Relationships, Applications: 5.2 Identify and design icons, logos, and other graphic devices as symbols for ideas and information.

Materials: List all materials needed in the columns below.

Have: Paper, Colored Pencils, Headphones, Music Device (phone, Ipod)

Purchase: None

Lesson Procedures*: Outline the steps that will happen first, second, etc. in the Procedures that follow to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be **very** specific and detailed, including **individual roles of group members, and time spent on each task**. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to **include management issues** such as transitions, room arrangements, and student groupings.

Michelle's Lesson Procedure: To begin the lesson I will ask Students to please clear their desks completely. I will then explain to them that we are going to do an activity on vulnerability were we will popcorn around the room taking turns standing on the desk shouting or saying as loud as they can "I am somebody". After that activity I will ask everyone to take a seat and then I will begin to go over the powerpoint beginning with the explanation of Vulnerability. I will then go over key concepts, "Key Concepts are, Vulnerability is empathetic, feeling, inclusive. Vulnerability can be mistaken as a weakness. Vulnerability can effect meaningful relationships. Vulnerability leads to meaning making art and discussions. Then we will discuss the essential question, which are, What is vulnerability? How can vulnerability turn weakness into strength? How can being vulnerability build a foundation for a meaningful relationship? How can vulnerability bring meaning making to art? After going over those, I will then introduce the vocabulary words to the class going over Vulnerability again. After that I will turn it over to Amber for the instructions on the art project.

Brittany's Part (Discussion/Closure) Assuming that everyone read the article, I will have a slide on the PowerPoint assigning each group the following questions: Group 1 will answer, "What makes somebody vulnerable?" Group 3 will answer, "How did the 'I am somebody' activity affect your drawing activity?" Group 4 will explain how service learning can relate to vulnerability. Group 5 will agree on a sentence that summarizes the reading. Group 6 will answer, "How does vulnerability affect an artist?" I will let the class break into their groups, answering their assigned question. The purpose of this exercise is to give time to cover all of the topics without wasting class time. Our group will walk around and have small conversations with each group. We will give them 15-20 minutes to come up with an answer. Once the groups seem finished with their group discussion, we will come back to the large group and each group will report out what they came up with. We will allow other groups' to give their input and this lesson in a class discussion.

Ambers's Activity Presentation: will use the projector to show an example work of lines that are labeled with the emotion they are symbolic of. I will tell the class I am now going to demonstrate the Assignment. I will then lay a piece of paper on the overhead projector, play a song and spend about five minutes drawing lines of what I am feeling. Afterwards I will explain the task is to listen to a song and use markers to create symbolic lines of what they are feeling. I will Inform them they are welcome to mimic the lines presented to them but I also want them to develop new and unique lines that are representational of how they are feeling. Next I will show the class example works of the completed assignments could look like. I will inform them to grab there pens, music device and paper and begin the project and ask them to set there pens, and headphones on the table at the end of there song so I know when they are done.

Megan's Lesson Procedures: First I will introduce the class to the term "iconography", but I won't immediately give them the definition. Before I do, I will ask the class what they think the term means. Only after there have been a few guesses (assuming no one answered correctly), I will give them the definition: "the visual images and symbols used in a work of art or the study or interpretation of these." Then I will go into the history of iconography, and explain how it has been used to unite nations. I will give the example that the American flag is an icon of the United States of America and is used to bring people together. To check for their understanding, I will ask the class to give me a few examples of other icons. After hearing two or three examples and feeling confident about the student's understanding of the subject, I will instruct the students to think of a few icons that represent themselves. After about thirty seconds of think time I will have the students

incorporate those icons into their artwork. I will give the students about ten minutes to do this, or longer depending on if they need it. After they are done drawing I will let Brittney take over the lesson to do the assessment.

1. Focus Lesson (Teacher does) Detail opening activities by exploring the following questions. How will you motivate the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)? How will you introduce the Big Idea of the lesson? How will you link this lesson to the students' prior knowledge? To begin our lesson we will have the student participate in an activity called "I am Somebody". We will ask that they take turns standing on the table by themselves and saying as loud as they can "I am somebody". This will allow the class to in their most vulnerable state before beginning the rest of the lesson. We are using this as a motivation that will cover the key concepts such as feeling empathy towards their classmates when they are up on the table feeling extremely vulnerable to the activity. This will help students experience and understand the feeling of vulnerability. We will motivate students through the activity I am Somebody, drawing and class discussion.

Modeling (teacher does): Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson. Explain and show their purpose. Use analogies or other concrete examples to explain concepts (see Key Concepts). The three focus areas we are using for our lesson objectives will be literacy, visual arts, and geography. We will be modeling literacy by having vocabulary words within our article so that they can have a better understanding of the reading. We will be modeling visual arts by using icons and drawings to communicate our feelings during the drawing activity. Lastly, we will be modeling geography by introducing and help recognizing icons from various parts of the world during the drawing activity as well. These focuses will help the class understand the key concepts better because every activity and reading leads back to help understand, feel, and define vulnerability better. Our opening activity allows them to be in their most vulnerable state, and will leave them feeling vulnerable for the remainder of our lesson.

2. Guided Instruction (teacher and students do together): *Detail main activities by exploring the following questions. What Essential Questions will you ask students to facilitate learning? How will you organize students? What will you do/say during each learning activity? What will the students do (see Lesson Objectives)?* The class will be seated in their normal seats around the table that they have been asked to clear. Michelle will cover the first **20 min** of the class presentation. **She** will introduce the "I am Somebody" activity by standing on a table and loudly stating "I am Somebody" and then using the popcorn method to engage students to do the same. After this activity Michelle ask out first **two essential questions:....** Next **20 min** of class will be presented by Amber who will define analog drawing through visual aid and lecture. Then she will demonstrate on the overhead projector how to draw a Analog drawing in using colored pencils and paper. As She is demonstrating her co-teachers will pass out supplies for drawing. A snack is also going to be provide to incorporate a holistic caring teaching method. Amber will show example drawings and instruct the class to use their headphones to listen to music and create a analog drawing. Megan will cover the next **20 min** of class. When they have all finished listening to their song **Megan** will introduce Iconography. She will cover the **vocabulary words.... and ask the essential question....** Then she will instruct the class to add icons into there drawing. At the end Megan will assist the class in discussion about how vulnerability and meaning is incorporated in there drawings. For closure, Brittney will hold a discussion about the assigned reading. She will give each group a different question about the reading and give them 15 minutes to talk amongst one another. For the remainder of the time, she will hold a discussion about each question the groups had.

3. Collaborative Learning (students do together): *What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers?* During the first **20 min** of class Michelle will present the “I Am Somebody” activity. This will help students experience and understand the feeling of Vulnerability. They will encourage one another in this shared experience and in retrospect understand how Vulnerability can build relationships and be turned into strength through discussion. After the Independent Analog drawing Students will take a total of **30 min.** share within small groups, and then again as a class to discuss the meaning of their art and how Vulnerability applies and if it created meaning within their art.

4. Independent Learning (students do alone): *What activity will the students complete independently to apply their newly formed understanding to novel situations? What will the students explore independently?* Amber will take **10 min.** to demonstrate how to make an analog drawing and then show examples of finished images. Next students will take **10 min** to reflect and be aware of their emotions while they create an Analog Drawing listening to music of their choice. They will independently read the assigned article to establish the understanding of Social Learning.

Closure: *How will you end the lesson to solidify learning? How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?*

In the last 20 min of class the lesson will be summarized through class discussion assisted by Amber, Megan, Michelle, and Brittney.

The class will end with one of the group members asking the rhetorical question “How can vulnerability turn weakness into strength?” and challenging the students to think about that as they go about their lives.

Please respond to the following questions thoroughly and in complete sentences.

1. How will you adapt the various aspects of the lesson for **differently-abled students**, including English language learners and advanced learners? We would adapt the various aspects of the lesson for differently-abled students by making sure our lesson is as clear as possible. Keeping in mind that our big idea is vulnerability, we will make sure that all aspects of this lesson is something the different personalities will feel comfortable doing by reassuring the class that this is a safe environment. For non English students we will physically demonstrate the activities and they will be welcomed to use non English music.

1 How will this lesson allow for/encourage students to **solve problems in divergent ways?** Due to the nature of this lesson, students will be encouraged to uniquely solve problems. As the students are faced with problems regarding vulnerability, they will realize it is up to them to solve that problem because the problem will be specific to what makes them feel vulnerable. The result will be a wide array of problems and individualized answers to solve them.

1 How will you engage students in **routinely reflecting** on their learning? We will have students reflect on their learning during the lesson plan to the readings, asking them discuss with in small groups about their drawings, introduce new information and have them reflect on it to add to their drawings, discuss as a class and ask essential questions. The current lesson plan will build off of previous lessons plans of: Meaning making and big ideas, Vulnerability, Holistic creating artist in the community, in order to have them reflect on previous Knowledge.

1__How will you (a) address potential **safety issues** and (b) assure necessary **precautions** are followed? See OEHHA, link [HERE](#)

We will address safety issues if and when necessary. When the students stand on the table during the opening activity one of us facilitating the activity will stand behind or near the student and make sure prior to the activity that they use both feet to stand at a balanced stance to ensure their safety. During the analog drawing we are asking students to use headphones, prior to use we will ask that they do not swing headphones around and that they use them properly, by plugging them into their smart phone or iPod and putting the ear buds in their ears.

Lesson Resources/References. Use APA; please identify, with an asterisk, article or chapter due for HW):
Melanie L. Buffington (2007) The Service-Learning and Art Education, Art Education, 60:6, 40-45

* Include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.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

Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 6 (please circle)

Print First and Last Names: _____

Lesson Title*: Making an Affinitive Decision on a Good Day	Big Idea*: Identity	Grade Level*: 5
21 st Century Art Education Approach(es): Holistic Integration		
Lesson Overview (~3 complete sentences)*: Learning is an active, multisensory engagement between individual and the world. Using the technique of writing a Haiku Poem and creating a picture about their poem helps the students to get in touch with their inner self to form a more informative picture about decision making.		
Background Knowledge (~3 complete sentences): How will you tap into students' experiences and prior knowledge and learning? The students need to know how to write a memo and use it to organize their thoughts. They will also need to know how to effectively read an article, high light important details, and ask questions when they don't understand a certain idea. They will have already participated in group discussions from previous units.		
Align Big Idea with both Key Concepts and Essential Questions, below		
Key Concepts (3-4): What you want the students to know . 1. The choices we make are part of our identity 2. Identity can be expressed and communicated through poetry 3. Expression of identity contributes to the person as a whole.	Essential Questions (3-4): Restate Key Concepts through open-ended questions.* 1. How do the choices we make influence identity? 2. How can identity be expressed through poetry? 3. In what ways can expression of identity contribute to one's whole self?	

<p>Lesson Objectives: What you want the students to do via three content areas.*</p> <ol style="list-style-type: none"> 1. Content area 2 <u>Literacy</u>: The students will (TSW) be able to explore identity holistically through poetry and use the assigned reading to help guide them in their thoughts. 2. Content area 1 <u>Visual Art</u>: The students will (TSW) be able to integrate literacy and art after reviewing some haiku poems. 3. Content area 3 <u>Application</u>: The students will (TSW) be able to apply what they have learned about Haiku poems and write their own. 	<p>Align Assessment with Lesson Objectives in left column.</p> <p>Formative Assessment strategy (of assigned reading): How you will assess <u>Literacy</u>? What will you be looking for?*</p> <p>The students will be assessed by recording thoughts by note taking while reading the assigned text.</p> <p>Summative Assessment strategy (of studio investigation): How you will assess <u>Visual Art</u> and <u>Application</u>? The students will read various Haiku Poems and then they will then attempt to create their own Haiku about a favorite day or a decision they had to make.</p> <p>What will you be looking for?*</p> <p>We will be looking for the student's clear understanding of the assigned reading by allowing the students to have time to discuss, critically think, and express their ideas. We will be looking for the student's awareness of relativity between their poem and their own identity.</p>
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<p>Common Core State Standards (2-3): List grade-specific standards.</p> <p>1. Reading Standards: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>2. Speaking and Listening Standards: 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.</p> <p>3. Language Standards: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings</p> <p>Vocabulary: Identify and define vocabulary that connect the art form with the other two identified content areas.*</p> <p>1. Integration: Combining two things so that they become a whole</p> <p>2. Holistic: characterized by comprehension of the parts of something as intimately interconnected and explicable only by reference to the whole</p> <p>3. Haiku: a Japanese poem of seventeen syllables, in three lines of five, seven, and five, traditionally evoking images of the natural world</p>	<p>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): Check all that apply and add number and description of applicable content standard.</p> <p>___ 1.0 Artistic Perception: <input checked="" type="checkbox"/> 2.0 Creative Expression:</p> <p>Communication and Expression Through Original Works of Art</p> <p>2.7 Communicate values, opinions, or personal insights through an original work of art <input checked="" type="checkbox"/> 3.0 Historical & Cultural Context:</p> <p>Diversity of the Visual Arts</p> <p>3.4 View selected works of art from a major culture and observe changes in materials and styles over a period of time. ___ 4.0 Aesthetic Valuing: <input checked="" type="checkbox"/> 5.0 Connections, Relationships, Applications:</p> <p>Visual Literacy</p> <p>5.2 Identify and design icons, logos, and other graphic devices as symbols for ideas and information.</p> <p>Materials: List all materials needed in the columns below.</p>
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	<p>Have</p> <ul style="list-style-type: none">• Watercolor art paper or drawing paper 8"x 10" or close to it.• Watercolor pencils/Watercolors• Indian Ink• Colored Construction Paper• Scissors• glue sticks• Sharpie Markers• crayons• exacto knives• cutting boards• paint brushes• rulers• Magazine	<p>Purchase</p>
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Lesson Procedures*: Outline the steps that will happen first, second, etc. in the Procedures that follow to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be **very** specific and detailed, including **individual roles of group members, and time spent on each task**. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to **include management issues** such as transitions, room arrangements, and student groupings.

Greet the Class

Introduce ourselves: Jaclyn, Nicholas, and Forest

Forest Takes Over: About 20-25 minutes

Short Introduction on the Lesson Plan:

1. Discussion on Reading, Holistic Education: An Approach for 21 Century, by Sirous Machmoudi

Group one: Holistic Roots of Holistic Education

Group two: World Views Underlying Holistic Education

Group 4: Four Pillars of Learning in Holistic Education

Group 5: Levels of Wholeness in Holistic Education and Goals of Holistic Education

Group 6: Basic Principles of Holistic Education

2. Introduction to Haiku Poetry

3. Art Studio

Forest will ask them to take out the assigned reading they read for homework and point out to them their groups and the section of the assigned reading they will discuss within their group. They need to find two key points to share with class. Give them 10 minutes to do this. Have each group share and then open forum for questions. Keep this about 10 to 15 minutes.

Introduce Jaclyn for the Haiku Poetry part of the Lesson.

Jaclyn Takes Over: This part of the class should take about 10-15 minutes. Read the history of Haiku from Power point. History of Haiku: As early as the 7th century, Japanese narrative poetry that included short lyrical poems called "uta," or songs, were written as part of pre-Buddhist or early Shinto ceremonial rituals. Prayers, celebrations, formal eulogies, courting, planting, and harvesting were among the form's earliest subjects. When introduced to American Poets the subject matter broadened to inspiration and emotions. Haiku poem is 17 syllables that can be 3 to 4 lines.

Read a Haiku Poem.

The most famous haiku poem is by Basho

The class reads 5 more Haiku poems using popcorn technique. One Haiku to one student.

Jaclyn reads her poem as well as Forest's poem which will be illustrated

Give them instruction on How to write a Haiku poem. 1.Must be 17 syllables. Can be three lines as well as four lines. 2.Needs to express a vivid point. 3.No similies or metaphors. 4.No rhyming lines. 5.Keep in mind Simplicity and lightness. 6.Use adjectives or adverbs that describe something large and something small, something natural and something human-made, two unexpectedly similar things, etc. 7.A contemplative or wistful tone. 8.Imagery predominates over ideas and statements, so that meaning is typically suggestive, requiring reader participation
Ask them if they have any questions.

Then introduce Nicholas to the demo:

Nicholas will demonstrate how he wrote his Haiku poem. This will take about 7-10 minutes. He will do this using the projector. His poem will be of a decision he has had to make. He will then draw a symbol of that decision along with his poem and explain to the class how this choice makes him who he is today. He will ask the students to think about this kind of question as they are writing their own poem. This demo will be after a discussion on how to write a Haiku poem.

1a.Focus Lesson (teacher does): Detail opening activities by exploring the following questions. How will you motivate the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)? How will you introduce the Big Idea of the lesson? How will you link this lesson to the students' prior knowledge?

We will start the students off by discussing the reading. The students will be put into groups according to chapter and asked to find two key points in the reading to report out to the class. The groups will be as follows:

Group one-Holistic Roots of Holistic Education

Group two-World Views Underlying Holistic Education

Group four-Four Pillars of Learning in Holistic Education

Group five-Levels of Wholeness in Holistic Education Goals of Holistic Education

Group six-Basic Principles of Holistic Education

The article is to help them understand and relate their Haikus holistically to their identity. They will be able to apply what they've learned in the article about holistic integration and what they have learned about haikus into their own poem.

1b.Modeling (teacher does): Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson. Explain and show their purpose. Use analogies or other concrete examples to explain concepts (see Key Concepts).

After peer group reading students should have a clearer understanding about the holistic approach, students will learn to engage in honing in their multiple senses between their own identity and the world around them. Students after pop-corning through examples of Haiku poems, you will demonstrate integration of literacy and art by creating your own Haiku. Feel free to have fun with this studio, the guidelines are just a base to build your own traditional Haiku.

2.Guided Instruction (teacher and students do together): Detail main activities by exploring the following questions. What Essential Questions will you ask students to facilitate learning? How will you organize students? What will you do/say during each learning activity? What will the students do (see Lesson Objectives)?

Through seeing examples of Haikus will they understand that poetry is a form of art in which their identity can be expressed. At this point, Nicholas will show them his own example of Haiku and explain how he did it. The student will remain seated because Nicholas will be using the projector to demonstrate. During this activity, Nicholas will state his thinking while writing his poem. While they are writing their poems, students should be thinking about how this specific day and/or decision has made an impact on who they are.

3. Collaborative Learning (students do together): What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers?

The activity the students will be doing together is popcorn reading the examples of Haiku poems over time so that they can get the feel for how a Haiku is supposed to sound. They will also engage in group discussion about the assigned reading and they might engage in peer sharing if they finish their poems early (if they so choose to).

4.Independent Learning (students do alone): What activity will the students complete independently to apply their newly formed understanding to novel situations? What will the students explore independently?

The students will be writing their own Haiku poem and creating their own symbols. They will explore their own identity based on a favorite day or a decision. This may require them to think of many ideas of themselves but the poem puts all those ideas together as one whole idea.

Closure: How will you end the lesson to solidify learning? How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?

The lesson will end with a gallery walk. This should last only 5 or 6 minutes. We will then ask the students to sit down as we will pass out index cards. The question that they will be answering will be written on the board. "How did the reading on holistic education help you better understand the relationship between you and your poem" and "Which essential question came to mind when writing your poem or drawing your symbol?"

Please respond to the following questions thoroughly and in complete sentences.

1. How will you adapt the various aspects of the lesson for **differently-abled students**, including English language learners and advanced learners?

For students who are differently-abled, this lesson allows for them to use vocabulary in ways they may have never used it. For more advanced students, this is a good challenge for them to look outside of what they know and use words and patterns they're not used to working with. For English language learners, reading out loud may help them get used to the sound and ways the words are to be pronounced. This would be good practice in speaking english. Those students would be the first to start reading to get them used to the different rhythm of poetry in English.

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

In other classes, students may be used to the focus on standards education and standards testing. Everything has rules and is a specific way. However, in this lesson we are asking students to think of something that makes them who they are rather than telling them who they have to be. If we let students learn about themselves in this way, they will be more open to learning in any way. Solving problems won't have to be so specific, they will have an open mind of how to look at things.

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

This lesson is meant to make them think about themselves and learn about themselves. The entire time they are writing their Haiku poem they learning more about themselves and also learning a new form of art.

1. How will you (a) address potential **safety issues** and (b) assure necessary **precautions** are followed?

See OEHHA, link [HERE](#)

While doing a gallery walk at the end, we will ask that the students walk in a single file line and snake around the table so that they are able to view their classmates' work without tripping over each other. To be sure that these precautions are followed, Forest, Nicholas, and Jaclyn will be in different parts of the line and doing a gallery walk with them.

Another concern would be the Exacto knife and the scissors. These two supplies will be passed out by the instructors right before studio time so they will not have to walk across the room with them.

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

*Mahmoudi, S. (2011, December 14). Holistic Education: An Approach for 21 Century

*** Include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.**

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.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

Art Education Lesson Plan Template: ART 133

Group 4

Print First and Last Names:

Lesson Title*: Assemblage Identity Sculpture	Big Idea*: Free Choice Play	Grade Level*: 3 rd
<p>21st Century Art Education Approach(es): Choice-based and learner directed approaches, and VTS, holistic integration</p>		
<p>Lesson Overview (~3 complete sentences)*: Our lesson involves play and holistic integration. The students will preform a VTS session of a photo that represents different skin tones, which will untimely help them brainstorm ideas for their hands on activity. They will build a sculpture that incorporates humor, and how their identities have been perceived by others regarding sex, race, and religion.</p>		
<p>Background Knowledge (~3 complete sentences): <i>How will you tap into students' experiences and prior knowledge and learning?</i></p> <ul style="list-style-type: none"> • Through brainstorming and tapping into past experiences students will be able to identify an assumption or stereotype that another has made about them. • Through reminding students that they have become familiar with Sheri Klein and Fred Wilson from previous readings and lessons, we will be able to expose the students to further explorations. • Students will be able to create a humorous self-portrait that will celebrate their culture, race, and personality to contradict prior assumptions made by others. • Through prior knowledge about their culture, students will incorporate information about who they are with modern items creating a self portrait assemblage sculpture. 		
<p><i>Align Big Idea with both Key Concepts and Essential Questions, below</i></p>		
<p>Key Concepts (3-4): <i>What you want the students to know.</i></p> <ul style="list-style-type: none"> • Play is adventure • Humor is the ability to recognize the ludicrous • Paradox promotes fantasy • Transformation is the altering of a form that creates hybridization and puns • Play works with and against rules and structures • Contradictions create opposing meanings used is paradox and irony • Play is experiments with materials, techniques, and meanings 	<p>Essential Questions (3-4): <i>Restate Key Concepts through open-ended questions.*</i></p> <ul style="list-style-type: none"> • How does humor expressed through play contribute to a meaningful discussion among peers? • In what ways does play strengthens the bond between students? • How does learner directed approach, help students create meaningful art work? • How appropriation of images does contribute to the exploration of stereo-types, puns, and irony? • What responsibilities come with freedom to create? • How can play encourage students to be comfortable with failure 	

	<p>and uncertainty?</p> <ul style="list-style-type: none"> • How exaggeration does contribute to stereo-types in todays society?
<p><i>Lesson Objectives: What you want the students to do via three content areas.*</i></p> <ul style="list-style-type: none"> • Content Area 2: Literacy- The students will be able to identify and describe verbally, the stereotypes and assumptions others have made about them related to their culture, race, etc. Student will use Fred Wilson as inspiration for the verbal identification of their final work. • Content Area 1: Visual Art- The students will be able to visualize, and build the assemblage sculpture using personal items and other mixed media materials in order to celebrate their culture, personality and race. Students will watch Fred Wilson as the artist for technical inspiration for this project and re-create his idea of assemblage sculpture in relations to themselves. • Content Area 3: History- The students will be able to explore the prior information they have learned about the history of their culture in order to incorporate it into their final assemblage sculpture work. 	<p><i>Align Assessment with Lesson Objectives in left column.</i></p> <p><i>Formative Assessment strategy (of assigned reading): How you will assess Literacy? What will you be looking for?*</i></p> <ul style="list-style-type: none"> • Literacy will be assessed through students using critical thinking to discuss the article they have read prior to attending the classroom. Description words, adjectives and intelligent explanation of the article will be important in order for students to relate their personal experience and history to this project. <p><i>Summative Assessment strategy (of studio investigation): How you will assess Visual Art and _____? What will you be looking for?*</i></p> <ul style="list-style-type: none"> • Visual art will be assessed through students' ability to describe and create the imagery, and mixed media material sculpture that the students will be building. They will be able to relate and assemble colors and imagery available to their personal experiences, culture, race and the feeling at the time of this project. • History will be assessed through students relating their cultural history to this project through incorporating imagery, words, and the knowledge of the homework assignment.
<p><i>Common Core State Standards (2-3): List grade-specific standards.</i></p> <p style="text-align: center;">Third Grade</p> <p>3.2.1 Trace why their community was established, how individuals and families contributed to its founding and development, and how the community has changed over time, drawing on maps, photographs,</p>	<p><i>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): Check all that apply and add number and description of applicable content standard.</i></p> <ul style="list-style-type: none"> • 1.0 Artistic Perception Processing, Analyzing, and Responding to Sensory Information through the Language and Skills Unique to the Visual Arts Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to

oral histories, letters, newspapers, and other primary sources.

SL.1.A.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion

SL.1.B. b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

Vocabulary: Identify and define vocabulary that connects the art form with the other two identified content areas.*

- Culture
- Race
- Color
- Racism
- Sexist
- Personal
- Equality
- Equity
- Safety
- Juxtaposition
- Symmetry
- Value
- 3 Dimensional
- Sculpture
- Assemblage
- Depth
- Perspective

express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary

- 1.1 Perceive and describe rhythm and movement in works of art and in the environment.
- 1.2 Describe how artists use tints and shades in painting.
- 1.3 Identify and describe how foreground, middle ground, and background are used to create the illusion of space.
- 1.4 Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, and computer).

Analyze Art Elements and Principles of Design

- 1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/ form, texture, space, and value

- **2.0 Creative Expression**
Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools

- 2.2 Mix and apply tempera paints to create tints, shades, and neutral colors.

Communication and Expression through Original Works of Art

- 2.4 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.
- 2.5 Create an imaginative clay sculpture based on an organic form.

- **3.0 Historical and Cultural Context**

Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

- Stereo-type
- Group
- Religion
- Age
- Gender
- Nationality
- Enemy
- Lies/truth
- Characteristics
- Experience
- Prejudice
- Society
- Judgment
- Guidance

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts

- 3.2 Identify artists from his or her own community, county, or state and discuss local or regional art traditions.
- 3.3 Distinguish and describe representational, abstract, and nonrepresentational works of art.

Diversity of the Visual Arts

- 3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers).
- 3.5 Write or talk about a work of art that reflects a student's own cultural background.

- **4.0 Aesthetic Valuing**

Responding to, Analyzing, and Making Judgments about Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning

- 4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

Make Informed Judgments

- 4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.
- 4.3 Select an artist's work and, using appropriate vocabulary of art,

	<p>explain its successful compositional and communicative qualities</p> <ul style="list-style-type: none"> • 5.0 Connections, Relationships, Applications <p>Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers</p> <p>Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.</p> <p><i>Visual Literacy</i></p> <p>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><i>Careers and Career-Related Skills</i></p> <p>5.4 Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people’s lives.</p>		
	<p><i>Materials: List all materials needed in the columns below.</i></p> <table border="1" data-bbox="1010 971 1990 1122"> <tr> <td data-bbox="1010 971 1497 1122">Have: Cardboard, acrylic paint, brushes, color paper, hot glue, regular glue, magazines, scissors, sharpies, string.</td> <td data-bbox="1497 971 1990 1122">Purchase: Staple gun, acrylic paint-gold and silver.</td> </tr> </table>	Have: Cardboard, acrylic paint, brushes, color paper, hot glue, regular glue, magazines, scissors, sharpies, string.	Purchase: Staple gun, acrylic paint-gold and silver.
Have: Cardboard, acrylic paint, brushes, color paper, hot glue, regular glue, magazines, scissors, sharpies, string.	Purchase: Staple gun, acrylic paint-gold and silver.		
<p>Lesson Procedures*: <i>Outline the steps that will happen first, second, etc. in the Procedures that follow to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be very specific and detailed, including individual roles of group members, and time spent on each task. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to include management issues such as transitions, room arrangements, and student groupings.</i></p> <p>1. Students Do- (Julia Kropinova)-Time spent (30 Minutes). A student will read an article as the home work assignment that will relate to the understanding of the big idea; this article will provide them with the various examples of the humorous cultural stereo-types that are assumed towards different people.</p> <ul style="list-style-type: none"> • First, 5 minutes the teacher will describe the article that was given as home work in her own words, focusing on the main points of the article. • Second, 5 minutes will be given to student to discuss among themselves what they have thought of the article, sharing their views and opinions. 			

- Third, **10 minutes** the students will share with the class on what they thought about the article and how it relates them personally.

Transition-Julia Kropinova, will relate the article to the artist (Fred Wilson) which she will be presenting for the inspiration purposes of this project.

- 2. Teacher Do (Hannah Weston) Time spent (30 Minutes).** Teacher will perform **VTS** in order to identify specific meanings of Fred Wilsons' art work. The VTS will allow students to relate their personal experiences to the art work which they will be creating. Student will be inspired by the VTS and use Fred Wilsons work as an example for their projects.
- 3. Teacher Do (Julia Kropinova)- Time spent (10 Minutes).** The teacher will present an artist and his background information. Students will be shown a power point of an artist Fred Wilson, which will explain his personal process for assembling a piece of work and his inspiration behind the subject matter.

Arrangements-(Hannah Weston, Paola Bernal), will set up the room for items that will be used in this activity, such as glue guns, paper and other mixed media materials.

Arrangements-(Hannah Weston, Paola Bernal), will be set up the room as an assembly machine, the **right side** of the room will have hot glue gun stations, **the left side** will have markers, paper, paint, cardboard, and mixed media items for assemblage part of the project.

- 4. Teacher Do (Paola Bernal) Time spent (10 Minutes).** Teacher will explain the **Think Sheet** to the students. Presenting **Key Concepts** for play, **Essential Questions, directions to the activity (Studio investigation)**, also **Objectives (TSW)** including materials available and the **placement in classroom** of the specific materials in the class.

Think Sheet (Play) – Is printed out for every group to have.

Example: The students will create a mixed media sculpture through assemblage process; using alternative collected materials to represent his/her own identity using humorous stereo-types that others have made about them. Keep in mind the article and the artist that they have been introduced to.

Student Arrangements- (Paola Bernal), will count the students from 1-5, arranging the same matching numbers together in the same groups.

- 5. Teacher Do (Julia Kropinova, Paola Bernal, Hannah Weston), 2 Minutes.** The teacher will show the students on how to build a base out of a cardboard for their assemblage project using hot glue gun, tape, staple gun. This will be preformed on the back of the classroom.

- 1. Focus Lesson (teacher does):** *Detail opening activities by exploring the following questions. How will you motivate the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)? How will you introduce the Big Idea of the lesson? How will you link this lesson to the students' prior knowledge?*

Motivations: (Key Concepts)

1. Motivation will come from key concept ideas such as materials and techniques that artist Fred Wilson has talked about in his video. The inspiration

- behind the idea of freedom to create and choose for yourself on what personal items you want to use for this project.
2. Motivation will come from your own identity and misconception of whom you might be based on your race and culture, which will inspire you to create a humorous sculpture.
 3. The students will become comfortable with ambiguity through adventurous exploration of materials without having standard rules to how the final piece should look like.
 4. Process of trial and error will be used in order to create a pleasing looking project which will represent each student personally.

Lesson Objectives: (Strategies/Skills)

1. Curate a small-scale sculpture for each person in the group
2. Explore play and humor using the article you read and the video you watched on the artist, emphasizing stereo-types of your culture, race, and personal choices.
3. Explore appropriation using visual text, fabric, 3D materials, lighting
4. Generate a collective truth, and title your mixed media sculpture
5. Perform a gallery walk in order to appreciate other projects

How will we introduce the Big Idea to the class?

Hello students, as we all know it is important to be able to have fun in class and incorporate play into the variety of activities, which ultimately help us learn the material, and incorporate our personal experience in order to retain the information. Free choice play allows us to keep an open mind experimenting with comfort and ambiguity while learning the responsibilities that come with the freedom to create. Imagination and humorous design during this project allows us to create an incongruous mixed media sculpture which represents the contradictions, irony and paradox of the cultural stereo-types in the world.

Modeling (teacher does): *Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson. Explain and show their purpose. Use analogies or other concrete examples to explain concepts (see Key Concepts).*

1. A Strategy of appropriation using visual text, lighting, fabric, 3D materials will help student to adopt and disrupt boundaries getting familiar with ambiguity.
2. Generating collective truth through exploring stereo-types talked about in the home work article allows students to relate their personal experience to the final outcome of the project.
3. Performing gallery walk will contribute to students' inspiration for future projects and the ability to relate to other students' stories and humorous stereo-types that will show through their art work.
4. Exploring the humor aspect and playful identification of stereo-types will create an uplifting understanding that everyone is different and go through similar struggles on daily basis based on their culture, race, and sex.

2. Guided Instruction (teacher and students do together): *Detail main activities by exploring the following questions. What Essential Questions will you ask students to facilitate learning? How will you organize students? What will you do/say*

during each learning activity? What will the students do (see Lesson Objectives)?

- **Essential Questions** that will be asked: How do artists determine where a particular direction in their work is effective? How do artists learn from trial and error? How does play encourage risk taking? In what ways are play and perseverance related? In what ways does play promote comfort with ambiguity? Why is this important? What responsibilities come with the freedom to create? How does your self-portrait reflect humor and irony?
 - **Do/Say during the activity:** The teacher will explore the big idea of play through the article given as homework which relates cultural stereotypes to humorous satire and irony in art work. During VTS, a teacher will explore the concept of assemblage sculpture relating to the artist Fred Wilson and his inspiration for the work he does.
 - **Students will:** Curate a small-scale assemblage sculpture, students will explore the concept of play using elements and principles including space, moment, unity, rhythm emphasizing humorous racial, and cultural stereotypes. Students will explore appropriation using visual text, fabric, 3D materials, string, and cardboard. Students will generate a collective truth, and title their final project. Students will create artistic posts based on their final piece of work posting it on their social network.
1. **The organization:**
 - First, we will start with the discussion of the homework assignment, which was given prior to the lesson exploring the undeniable stereotypes in today's society.
 - Second, the presentation of the artist will be crucial to the inspiration for the artistic ideas. The teacher will turn on the video which will explain the artists' inspiration and show his creative process to the class.
 - Third, VTS will introduce racial and cultural stereotypes that the artist experienced and can be used for creation of the assemblage sculpture.
 - Fourth, time will be given to individual groups for each person to create their own self-portrait exploring cultural, racial and sexist stereotypes presented in a humorous satire assemblage sculpture.
 - Students will be organized by number 1-5, they will be seating assembled by numbers.

3. Collaborative Learning (students do together): *What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers?*

1. The students will be put in groups where they will discuss what they have read as the homework assignment and how it related to today's lesson.
2. Students will share with the teacher and the class about the homework, and share their specific personal experience relating to the homework article.
3. Students will be put in groups while creating the assemblage collage where they will be able to communicate with their peers what their project is about.
4. Students will perform a gallery walk, where each will walk around and critique the art works of other students.

4. Independent Learning (students do alone): *What activity will the students complete independently to apply their newly formed understanding to novel situations? What will the students explore independently?*

1. The student will brainstorm and come up with specific experiences that they have been through in relation to cultural, racial and sexist stereo-typing.
2. Students will explore the multiple meanings that relate to social status through their final piece of art work.
3. A student will identify any hidden meanings that might be expressed through their art work.

Closure: *How will you end the lesson to solidify learning? How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?*

Ask students to share out (if they feel comfortable) on what they have created. Ask the student to share how the common misconceptions about them or their culture have influenced their work that they created. Ask them if they initially had a different idea in their head from when they started working, and if trial and error came into play to inspire a different piece than they had in mind.

Please respond to the following questions thoroughly and in complete sentences.

1. How will you adapt the various aspects of the lesson for **differently-labeled students**, including English language learners and advanced learners?

Since this lesson involves free choice, the students will have no limits on the materials used. This will give students the opportunity to work with challenging materials if they are advanced learners, and English language learners can feel comfortable in an environment that is free choice. The English language learners would benefit from a group activity which would include partnering up with another student discussing about the concept of the article.

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

This lesson will encourage students to problem solve by the use of reading the article and coming up with their own ideas. They will be engaged in VTS and will formulate their own reasonable assumptions about the painting, and they will be working with materials they may have not been exposed to yet. This lesson encourages the children to think for themselves and engage parts of their brains knowing they can solve problems on their own.

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

A teacher will ask open ended questions that refer back to the key concepts and the essential questions; this will reinstate their knowledge in the subject matter.

4. How will you (a) address potential **safety issues** and (b) assure necessary **precautions** are followed? See OEHHA, link [HERE](#)

- Introducing the materials to class, the teacher will explain which materials are safe and non-toxic, focusing on safety of sharp objects such as scissors.

- State a concern that no materials should be put inside the mouth and evaluate future consequences as the result of misbehaving.
- State a concern that no materials should have contact with skin and eyes because it could damage the affected areas based on what material was used.

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

- Freyermuth, V.K. (2012). One art teacher's search for holistic approach. In L.H. Campbell & S. Simmons III (Eds.), *The heart of education: Holistic approaches* (pp.266-269). Reston, VA: National Art Education Association.
- Klein, S. (2008). Comic liberation: The feminist face of humor in contemporary art. *Art Education*, 61(2), 47-52.
- Klein, S (2014). Humor and contemporary product design. In D. Chairó & R. Baccolini (Eds.), *Gender and humor: International and interdisciplinary perspectives* (pp. 201-211). New York, NY: Routledge.
- Szekely, G. (2011). Testing the world through play and art. In D.B. Jaquith & N.E. Hathaway (Eds.), *The learner directed classroom: Developing creative thinking skills through art* (pp. 64-76). New York, NY: Teachers College Press.
- Woolsey, Kristina, and Matthew Woolsey. "Child's Play." *Theory Into Practice* 47.2, Digital Literacies in the Age of Sight and Sound (2008): 128-37. *JSTOR*. Web. 08 Nov. 2016.

* Include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.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

Art Education Lesson Plan Template: ART 133**Group 1 2 3 4 5 6 (please circle)****Print First and Last Names:**

Lesson Title*: Our Everyday Heroes	Big Idea*: Heroes	Grade Level*: 5th
21 st Century Art Education Approach(es): Visual Culture		
Lesson Overview (~3 complete sentences)*: Students will be able to recognize how there are heroes all around us, especially in their daily lives. Students will understand what it means to be an everyday hero and will be able to recognize a hero in his/her life. Students will be able to recognize traits of a hero.		
Background Knowledge (~3 complete sentences): <i>How will you tap into students' experiences and prior knowledge and learning? We will begin by sharing our own stories about heroes in our lives. Then we will ask the students to take a few minutes to think about heroes in their lives. Finally, we will have a classroom discussion where everyone can share their experiences.</i>		
<i>Align Big Idea with both Key Concepts and Essential Questions, below</i>		
<p>Key Concepts (3-4): <i>What you want the students to know.</i></p> <ol style="list-style-type: none"> 1. Heroes can be personal or cultural. 2. Heroes represent moral values. 3. Heroic characteristics change over time. 4. What makes a hero is not uniformly agreed upon. 	<p>Essential Questions (3-4): <i>Restate Key Concepts through open-ended questions.*</i></p> <ol style="list-style-type: none"> 1. What are traits of an everyday hero? Why do you think this? 2. How do heroes/mentors impact your life? 3. How are heroes in books & movies different from heroes in real life? 4. How do the traits of an everyday hero make you want to 	

	become a hero to someone?
<p>Lesson Objectives: <i>What you want the students to do via three content areas.*</i></p> <p>1. Content area 2 <u>Literacy</u>: The students will (TSW) be able to identify the vocabulary words: Recontextualization, Representin, Hybridity and Appropriation when they create their art work.</p> <p>2. Content area 1 <u>Visual Art</u>: The students will (TSW) be able to identify and design icon logos, and other graphic devices as symbols for ideas and information.</p> <p>3. Content area 3 <u>Visual Culture</u>: The students will (TSW) be able to identify heroes in their everyday life and how they impact their lives.</p>	<p><i>Align Assessment with Lesson Objectives in left column.</i></p> <p>Formative Assessment strategy (of assigned reading): <i>How you will assess <u>Literacy</u>? What will you be looking for?*</i> The students will (TSW) be able to understand the meaning of an everyday hero after reading the article, "Unraveling a Meaningful Mentor Relationship: A Visual Culture Dialogue Between an Art Education Professor and her Former Students"</p> <p>Summative Assessment strategy (of studio investigation): We will be holding a class discussion about the assigned reading. Each group will have a section of the reading and connect it to the importance of having a mentor/hero.</p> <p><i>How you will assess <u>Visual Art</u> and <u>Visual Culture</u>? What will you be looking for?*</i> The student will (TSW) be able to identify heroes in their everyday life and how they impact their lives.</p>
<p>Common Core State Standards (2-3): <i>List grade-specific standards.</i></p> <p>1.2.5 Assemble a found object sculpture (as assemblage) or a mixed media two-dimensional composition.</p> <p>2.2.7 Communicate values, opinions, or personal insights through an original work of art.</p> <p>3. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and</p>	<p>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>Check all that apply and add number and description of applicable content standard.</i></p> <p>___ 1.0 Artistic Perception:</p> <p>__2.5__ 2.0 Creative Expression: Assemble a found object sculpture (as assemblage) or a mixed media two-dimensional composition that reflects unity and harmony and communicates a theme.</p> <p>___ 3.0 Historical & Cultural Context:</p>

<p>relevant, descriptive details to <u>support main ideas or themes; speak clearly at an understandable pace.</u></p> <p>Vocabulary: <i>Identify and define vocabulary that connect the art form with the other two identified content areas.*</i></p> <p>1.Recontextualization-positioning a familiar image in relationship to pictures, symbols, or texts with which it is not usually associated generates meaning in an artwork.</p>	<p><u>4.1_4.0</u> 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><u>5.2_5.0</u> Connections, Relationships, Applications: Identify and design icons, logos, and other graphic devices as symbols for ideas and information.</p>					
<p>Gude, O. (2004). Postmodern principles: In search of a 21st century art education. <i>Art Education</i>, 57(1), 6-14.</p> <p>2.Representin-describes the strategy of locating one’s artistic voice within one’s own personal history and culture of origin.</p> <p>Gude, O. (2004). Postmodern principles: In search of a 21st century art education. <i>Art Education</i>, 57(1), 6-14.</p> <p>3.Hybridity-contemporary artists incorporate various media into their pieces, using whatever is required to fully investigate the subject.</p> <p>Gude, O. (2004). Postmodern principles: In search of a 21st century art education. <i>Art Education</i>, 57(1), 6-14.</p> <p>4.Appropriation-taking material as reusing images from the internet for example and recycling the material to create one’s own artwork.</p> <p>Gude, O. (2004). Postmodern principles: In search of a 21st</p>	<p>Materials: <i>List all materials needed in the columns below.</i></p> <table border="1" data-bbox="989 732 2001 1453"> <thead> <tr> <th data-bbox="989 732 1480 764">Have</th> <th data-bbox="1480 732 2001 764">Purchase</th> </tr> </thead> <tbody> <tr> <td data-bbox="989 764 1480 1453"> <ul style="list-style-type: none"> • Drawing Paper • Stencils of what a hero represents to them (I.e. fire truck, hearts to put their parents name in the middle etc.) • Paint • Paint brushes • Markers • Sequences • Construction paper • Glue </td> <td data-bbox="1480 764 2001 1453"> <p>N/A</p> </td> </tr> </tbody> </table>		Have	Purchase	<ul style="list-style-type: none"> • Drawing Paper • Stencils of what a hero represents to them (I.e. fire truck, hearts to put their parents name in the middle etc.) • Paint • Paint brushes • Markers • Sequences • Construction paper • Glue 	<p>N/A</p>
Have	Purchase					
<ul style="list-style-type: none"> • Drawing Paper • Stencils of what a hero represents to them (I.e. fire truck, hearts to put their parents name in the middle etc.) • Paint • Paint brushes • Markers • Sequences • Construction paper • Glue 	<p>N/A</p>					

century art education. *Art Education*, 57(1), 6-14.

Lesson Procedures*: *Outline the steps that will happen first, second, etc. in the Procedures that follow to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be **very** specific and detailed, including **individual roles of group members, and time spent on each task**. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to **include management issues** such as transitions, room arrangements, and student groupings.*

We will greet the classroom.

We will all introduce ourselves to the classroom.

Montha will then introduce our Big Idea: Heroes and let everyone know that this lesson plan is designed for a 5th grade classroom. At this point we all will inform the class about our own experiences with the people we consider to be our heroes. (Roughly minutes 15 minutes are taken to this point.) Montha then will proceed to introduce a video which is a little over 4 ½ minutes long. After the video she will inform the class of our lesson overview. Montha will then turn the presentation over to Kaela. Between the video and going over the lesson overview Montha will have used about 6 ½ minutes by the time she transitions over to Kaela.) Kaela will begin by going over the essential questions, which she we talk about with the first video, and the second video she will introduce. This video is 5:52 minutes long. After the second video Kaela will then turn the presentation over to Jenna. (Kaela will have been the facilitator for roughly 9 minutes.) Jenna will go over the lesson objectives and key concepts. Jenna then turn the presentation over to Samantha. Jenna will have taught for 5 minutes) Samantha will introduce the vocabulary words, and introduce our last video which is 1:42 minutes long. After the last video Samantha will explain to the class the activity they will be doing, informing them also that they have 30 minutes to complete their artwork. Samantha then will ask the class to clear of the desk tops. (Samantha will have taught for 6 minutes.) Before the activity begins Montha, Kaela, Jenna and Samantha will show the entire class their collages they made. (Another 5 minutes shared by all the instructors) The When the activity is over we will conduct a 5 minute gallery walk and once everyone is seated we will have a quick pair share at the group's own seating places. Finally, we will concluded the lesson by asking Group's 1, 2, 3, 4, & 6 to discuss why they think it is important to have mentors/heroes in their workplace/life. This should leave us with roughly 15 minutes, 5 minutes for the groups to converse and the remainder to find out the results from the groups. Class should end on time.

1. Focus Lesson (teacher does): *Detail opening activities by exploring the following questions. How will you motivate the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)? We will motivate the students from the beginning of our lesson by introducing them to our personal stories of heroes and how our personal heroes have affected each of us. How will you introduce the Big Idea of the lesson? Montha will introduce the Big Idea. How will you link this lesson to the students' prior knowledge? The students will have gained knowledge from the assigned reading and from our discussions and the video's they will all watch during our presentation.*

Modeling (teacher does): *Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson. Explain and show their purpose. Use analogies or other concrete examples to explain concepts (see Key Concepts). The students after watching the video's will see examples of the collages that Montha, Kaela, Jenna and Samantha have created and should be able to create a collage of their own with the material provided along with the image/icon they brought with them to make their art work. Kaela will have explained the key concepts and Jenna will have covered the lesson objectives.*

2. Guided Instruction (teacher and students do together): *Detail main activities by exploring the following questions. What Essential Questions will you ask students to facilitate learning? How will you organize students? We will have them sit in their own groups. What will you do/say during each learning activity? What will the students do (see Lesson Objectives)? During our lesson, we will ask students the essential questions listed above to get their mind thinking. For example, "What are traits of an everyday hero? Why do you think so?" How will you organize students? We will have them sit in their own groups. What will you do/say during each learning activity? Once it time for their studio, Montha, Kaela, Samantha, and Jenna will walk around the classroom and engage in conversation to better understand the student's artwork.*

3. Collaborative Learning (students do together): *What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers? After the students have created their own personal collages they will do a pair share at the tables they are sitting at and engage with the other students doing a 'show & tell' talking about how they chose their hero and the characteristics they felt constituted a hero. During our lesson, we will ask students the essential questions listed above to get their mind thinking. For example, "What are traits of an everyday hero? Why do you think so?"*

How will you organize students? We will have them sit in their own groups. What will you do/say during each learning activity? Once it time for their studio, Montha, Kaela, Samantha, and Jenna will walk around the classroom and engage in conversation to better understand the student's artwork. What will the students do (see Lesson Objectives)?

4. Independent Learning (students do alone): *What activity will the students complete independently to apply their newly formed understanding to novel situations? What will the students explore independently?* First, the students on their own will decide on their hero. Then they will select an image of that hero or a symbol that represents that hero to use in their own personal collage. The students will also be writing a memo after reading the assigned material on their own. Finally, they will create their own personal collage.

Closure: *How will you end the lesson to solidify learning? How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?* Before the class period ends, we will conduct an open discussion where the students can tell the class what they learned about heroes and show their collages and explain their choices. We also will have an host a question to each group and have everyone listen to teach others responses and see how the class responded and learned more about heros.

Please respond to the following questions thoroughly and in complete sentences.

1. How will you adapt the various aspects of the lesson for **differently-abeled students**, including English language learners and advanced learners? If a student has difficulty learning by listening then we will give explanations in small, distinctive steps. If a student has difficulty reading the material we will allow a peer to read the text aloud to the student. When advanced learners finish their work, these students can become "teacher-aides" to help students that need more help.

2. How will this lesson allow for/encourage students to **solve problems in divergent ways**? This lesson plan will allow and encourage students to solve problems in divergent ways by knowing the characteristics of a hero. These characteristics they learn from their hero will allow them to mimic those traits in their own life. For example, as the students begin their art collage and examine all the various materials they can use they will be brainstorming ideas of how to create their artwork.
3. How will you engage students in **routinely reflecting** on their learning? To engage students in routinely reflecting on their learning we will have them write a memo on the article. Then by having them do a show & tell with each other in their groups and explaining why they chose their hero they will have reflected on the characteristics of their hero.
4. How will you (a) address potential **safety issues** and (b) assure necessary **precautions** are followed? See OEHHA, link [HERE](#)
To address potential safety issues, we will make sure that the materials we are purchasing do not contain any toxic substances. All materials will be stored in labeled areas/containers to make sure that students can easily identify the supplies they will be using.

Lesson Resources/References (use APA; please identify, with an asterisk, article or chapter due for HW): Vocabulary Words & definitions are from:

Gude, O. (2004). Postmodern principles: In search of a 21st century art education. *Art Education*, 57(1), 6-14.

Common Core Standards are from:

http://www.corestandards.org/assets/CCSSI_ELA%20Standards and <http://www.cde.ca.gov/be/st/ss/vagrade5.asp>.

* Include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.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

Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 **6** (please circle)

Print First and Last Names:

Lesson Title*: Emotion Self-Portraits	Big Idea*: Emotional Life	Grade Level*: 4th
21 st Century Art Education Approach(es): Holistic Education, Visual Culture, Standards-Based		
Lesson Overview (~3 complete sentences)*: The students will understand that they are in a nonjudgmental environment, where they can express their emotions freely through their artwork. After a brief review of our past Social Studies Unit, the structure of United States Government, we will tie this unit into our personal, emotional life, and how it can affect ones everyday life. We will explain the variety of emotions one can feel and how these emotions can be applied to a specific color within the color wheel. We will then apply those colors into creating a self-portrait. To conclude the lesson, we will have a gallery walk to see everyone’s work and have a discussion about the articles and what the students have learned.		
Background Knowledge (~3 complete sentences): <i>How will you tap into students’ experiences and prior knowledge and learning?</i> We will explore student’s experiences and prior knowledge by sharing our personal experiences of our emotional lives and illustrate them throughout our artwork. We will then ask the students to tap into their current emotional life and how it may affect them in their current state or moment. At the end of the lesson, we will have a gallery walk and discussion with the class to share everyone’s experience with emotional life.		
<i>Align Big Idea with both Key Concepts and Essential Questions, below</i>		
Key Concepts (3-4): <i>What you want the students to know</i> . 1. Emotional life is a characteristic or expressive emotion. 2. Emotional life is about feeling. 3. Emotional life can relate to love, hate, and fear. 4. Emotional life is usually accompanied by physiological changes.	Essential Questions (3-4): <i>Restate Key Concepts through open-ended questions.*</i> 1. What is emotion? 2. How do you express emotion? 3. What is rational thought? 4. When in your life have you felt a great amount of emotion?	
Lesson Objectives: <i>What you want the students to do via three content areas.*</i> 1. Content Area 2 <u>Literacy</u> : The students will (TSW) be able to . . . identify the big idea of the lesson, comprehend vocabulary words, complete a memo to summarize articles, and participate in	<i>Align Assessment with Lesson Objectives in left column.</i> Formative Assessment strategy (of assigned reading): <i>How you will assess <u>Literacy</u>? What will you be looking for?*</i> The students will (TSW) be able to understand the Big Idea of Emotional	

<p>discussion questions to fully understand Emotional Life.</p> <p>2. Content Area 1 <u>Visual Art</u>: The students will (TSW) be able to . . . portray what they have learned through a self-portrait. The self-portrait will be made with watercolors and the colors the students use will represent a specific emotion that represents their emotional life.</p> <p>3. Content Area 3 <u>History</u>: The students will (TSW) be able to . . . understand how the government is one example of how emotions can impact your life based off the decisions people make. They will understand how people reacted to the election through emotion.</p>	<p>Life after reading the articles given by facilitators for homework and assigned write a memo consisting of highlights, main points, vocabulary, and proposing questions. After the Studio Activity, we will have a class discussion to sum up the end of the lesson. Each group will be assigned a quote from one of the three articles to discuss how the article may connect to our Big Idea: Emotional Life.</p> <p>Summative Assessment strategy (of studio investigation): <i>How you will assess <u>Visual Art</u> and <u>History</u>? What will you be looking for?*</i></p> <p>The student will (TSW) will be able to display emotional life and how it impacts their everyday lives as well as how emotional life can affect other people’s lives as well.</p>
<p>Common Core State Standards (2-3): <i>List grade-specific standards.</i></p> <p>1. 4th Grade Reading Standard: Integration of Knowledge and Ideas 7. Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text in which it appears.</p> <p>2. 4th Grade Language Standard: Vocabulary 4a. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. Use context as a clue to the meaning of words or phrases.</p> <p>3. 4th Grade History Standard: 4.5 Students will understand the structures, functions and powers of the local, state and federal governments as described in the U.S. Constitution.</p> <p>Vocabulary: <i>Identify and define vocabulary that connect the art form</i></p>	<p>California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>Check all that apply and add number and description of applicable content standard.</i></p> <p>1.0: <u>Artistic Perception</u>: Describe and analyze the elements of art (e.g. color) emphasizing form, as they are used in works of art and found in the environment.</p> <p>2.0: <u>Creative Expression</u>: Use accurate proportions to create an expressive portrait or a figure drawing or painting.</p> <p>3.0: <u>Historical & Cultural Context</u>: Describe how art plays a role in reflecting life.</p> <p>4.0: <u>Aesthetic Valuing</u>: Describe how the individual experiences of an artist may influence the development of specific works of art.</p> <p>5.0: <u>Connections, Relationships, Applications</u></p> <hr/> <p>Materials: <i>List all materials needed in the columns below.</i></p>

<p><i>with the other two identified content areas.*</i></p> <ol style="list-style-type: none"> 1. Expressive – something that symbolizes an admiration, act, or process with a logical symbol or meaningful combination 2. Feeling – an emotional state or reaction, impression or awareness towards a sensation, perception or thought 3. Portrait – a pictorial representation of a person showing the face 4. Unique – distinctive characteristic, only one and unlike others 5. Emotion – affective aspect of consciousness, mental reaction to an experience or object accompanied by physiological and behavioral changes in body 	<p>Have:</p> <ul style="list-style-type: none"> White card stock Construction paper Water colors Paint brushes Glue Scissors Multiple forms of media 	<p>Purchase: N/A</p>
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Lesson Procedures*: *Outline the steps that will happen first, second, etc. in the Procedures that follow to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be **very specific and detailed**, including **individual roles of group members, and time spent on each task**. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to **include management issues** such as transitions, room arrangements, and student groupings.*

Before we begin the lesson we will greet the students and introduce ourselves. Then Melissa Maccini will introduce our Big Idea: Emotional Life and we inform the class that the lesson is created for a 4th Grade classroom. Afterwards, Melissa Maccini will also go over the lesson overview, vocabulary, key concepts, essential questions and lesson objectives on the power point. (About 10-15 minutes) Thanya Lopez will proceed to go over the “previous” History/Social Studies Lesson we have learned in class and how that relates to our Big Idea. After discussing our previously learned History topic, we will play a short 2 minute video that connects to our Big Idea. After the video, Rachel Leonard will ask the students a few questions about our Big Idea that relate to the video that the students just observed. Tamara Duran will read the quote provided on the PowerPoint and will transition into what the students will be doing in their Studio Activity. Another video will be watched that is 3 minutes and 45 seconds long. After the video Tamara Lopez will also introduce Emotion Portraits and how each color can be used to express emotion. After the video Rachel, Melissa Maccini, Thanya Lopez and Tamara Duran will take turns displaying their own Emotion Portraits to the class and explain what their portrait means to them individually. Then Tamara Duran will explain the Studio Instructions and ask students if they have any questions or need any form of clarification on the assignment and what we are asking of them to do. At this point we should be about 45-50 minutes into our presentation, where Thanya Lopez will clarify with class they have about 30-35minutes left to complete their Portraits. All group members will remind students of time throughout project. All group members will also walk around classroom and ask students about art work, _

see if anyone needs help or has questions. Rachel Leonard will announce when it is time to clean up and clean up all materials to proceed with the Gallery Walk. A Gallery Walk should not take much longer than 5 minutes to see what our peers and other classmates have created. Once the students are back in their seats, Tamara Duran will ask if anyone would like to share their artwork with the class. At the end, Melissa Maccini will conclude the lesson plan by assigning a different quote to group's 1, 2, 3, 4, & 5 to discuss the articles we assigned them for homework. We, as a group, will ask them to explain what they think the quote means, why it is important, and their personal opinion of the quote. The discussion within their groups should take 5-10 minutes and our discussion as a class should take 10 minutes. This will conclude our presentation, and will also allow the students to ask any further questions towards the end of the class, when the lesson has been completed.

1. Focus Lesson (teacher does): *Detail opening activities by exploring the following questions. How will you motivate the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)? We will motivate the students by relating our previous history lesson and providing a video that relate to our key concepts and lesson objectives. How will you introduce the Big Idea of the lesson? ??? will introduce the big idea of the lesson: Emotional Life. How will you link this lesson to the students' prior knowledge? We will link this lesson with students prior knowledge by videos, previous history lesson and group discussions about articles read for homework.*

Modeling (teacher does): *Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson. Explain and show their purpose. Use analogies or other concrete examples to explain concepts (see Key Concepts).*

Melissa Maccini will explain the lesson objectives and will explain the key concepts of the lesson and why they are important. The students will see examples of Tamara Duran, Rachel Leonard, Thanya Lopez, and Melissa Maccini's artwork of their Self-Portraits and be able to create their own self-portraits using materials provided.

2. Guided Instruction (teacher and students do together): *Detail main activities by exploring the following questions. What Essential Questions will you ask students to facilitate learning? Our essential questions are included on a slide in our power point we will display to the class.*

They are: **What is emotion? How do you express emotion? What is rational thought? When in your life have you felt a great amount of emotion? How will you organize students?**

We will have students sit in their specific groups assigned:

What will you do/say during each learning activity?

During the Studio Activity, all group members will walk around the classroom and ask students individually about their artwork and see if they have any questions. This will also allow teachers to understand the student's artwork and how they are connecting it to the lesson and Big Idea.

What will the students do (see Lesson Objectives)?

The students will be able to apply all content standards (literacy, visual arts, history) in today's lesson.

3. Collaborative Learning (students do together): *What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers?*

After the Studio Activity, students will have the opportunity to share their work with the class if they choose to do so. At the end of the lesson, groups will engage in discussion about the quote they were assigned from the readings and reflect on the articles given for homework.

4. Independent Learning (students do alone): *What activity will the students complete independently to apply their newly formed understanding to novel situations? What will the students explore independently? Before class, the students will skim the articles on their own and write a brief memo on what they read. During the studio students will work on their self-portraits alone and choose what colors they want to use to display their current emotional life.*

Closure: *How will you end the lesson to solidify learning? How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?*

At the end of the lesson we will have group discussions and a class discussion to go over the articles that solidify what they should learn from the lesson and summarize all concepts. As a group we will relate the readings and quotes to our key concepts and lesson objectives and how they all tie into our big idea of emotional life.

Please respond to the following questions thoroughly and in complete sentences.

1. How will you adapt the various aspects of the lesson for *differently-abled students*, including English Language Learners and Advanced Learners?

If an English Language Learner is having trouble with the lecture or readings, the peer or partner next to them at the table can read to them silently and explain what is being discussed. If the teacher knows ahead of time that this student is an English Language Learner, they can print out a worksheet for them that may have simplified instructions that outline what is being discussed.

2. 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 understanding their emotions and applying this to the Big Idea of Emotional Life. Understanding Emotional Life can help students solve problems in the classroom and in their everyday lives. Choosing colors that connect with their current emotions and creating a Self-Portrait of themselves will allow them to connect with their feelings and create their own artwork.

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

Writing a memo about the articles and having group discussions about the quotes in the articles will allow students to engage in routinely reflecting on their learning.

4. How will you (a) address *potential safety issues* and (b) *assure necessary precautions* are followed? See OEHHA, link [HERE](#)

All the materials will be in one location on the counter of the side of the classroom. We will address potential safety issues by going over materials before students are dismissed to collect them and how the materials should be treated. This includes, no running with scissors or throwing them, and carefully caring them back to seat. We will also make sure not to provide any harmful materials that may have toxins or poisonous substances.

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

Aguilar, J., Bedau, D., & Anthony, C. (2009). Growing Emotional Intelligence Through Community-Based Arts. *Reclaiming Children and Youth*, 18(1), 3-7. Retrieved from www.reclaimingjournal.com.

Lipson Lawrence, R. (2008). Powerful Feelings: Exploring the Affective Domain of Informal and Arts-Based Learning. 65-75.
Spendlove, D. (2007). A Conceptualization of Emotion within Art and Design Education: A Creative, Learning and Product-Orientated Triadic Schema. 155-162.
Palmer, P. (2010). Art Lessons. Retrieved from <http://www.deepspacesparkle.com/2010/12/05/emotion-portraits/>

* Include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.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

Art-Single Subject / Pre-Credential

FOUR - YEAR PLAN

Minimum total units required for BA Degree: 120 (48 units required from Major department)

- Additional courses may be needed to meet remediation requirements in English and/or Math prior to completing GE requirements: A2 & B4
- This form is designed to be used in partnership with GE and Major advisors - modifications may be necessary to meet the unique needs of each student. Seek assistance each semester to stay on track and graduate!

YEAR 1	Sem. 1	A1	A2	E	D (US History)	ART 20A	15 UNITS
	Sem. 2	A3	B4	ART 1A	ART 20B, 22, or 97	Elective or FL	15 UNITS
YEAR 2	Sem. 1	C-2 (Humanities)	B1 with B3	English 20	ART 1B	Elective or FL	15 UNITS
	Sem. 2	D	B2 with B3	ART 1C	ART 20B, 22, or 97	Elective	15 UNITS
YEAR 3	Sem. 1	B5	D (US Const/CA Govt)	Other Art History	ART 20B, 22, or 97	ART 70 or 88	15 UNITS
	Sem. 2	C (UD)	ART 50 or 53	LD Art Studio or PHOTO 40	ART 133	Elective	15 UNITS
YEAR 4	Sem. 1	D (UD)	ART 130	UD Studio Art 1 (Group 1, 2, or 3)	Elective	Elective	15 UNITS
	Sem. 2	Writing Intensive*	ART 135	UD Studio Art 2 (same Group as above)	Elective	Elective	15 UNITS

KEY:

- Major requirements
- GE/graduation requirements
- Electives
- Minor requirements

UD Upper Division
LD Lower Division
***** Writing Intensive (Complete WPJ or substitute ENGL 109W/M for elective in Semester 5 before enrolling)
FL If requirement was not met in high school or through testing, substitute two semesters of Foreign Language for electives

NOTES:

- ART 130 is offered during Fall only.
- ART 135 is offered during Spring only.
- Other Art History may include: ART 2, 3A, 3B, 5, 100, 110, 111*, 113B, 117A, 117B, or 117C.
- LD Art Studio may include: ART 40D, 60, 70, 74, 75, 86, 88, or PHOT 40.
- Pre-Credential Candidates should apply to the Graduate School & Credential Program during Year 4, Sem. 1

TOTAL = 120 UNITS



WORKING TOWARD PROFICIENCY	CRITERIA	ACCOMPLISHED
Written Lesson Plan		
	<p>Big Idea:</p> <ul style="list-style-type: none"> • <i>Big Idea</i> addresses a timeless, cross-cultural, cross-disciplinary, life-centered issue with layers of meaning potential. • <i>Key Concepts</i> and <i>Essential Questions</i> are well chosen, well sequenced and scaffold understanding of the Big Idea. • <i>21st Century Art Education Approach</i> complements the Big Idea. • <i>Inspiration Artist</i> also complements the Big Idea. 	
	<p>Basic Elements:</p> <ul style="list-style-type: none"> • <i>Overview</i> clearly and concisely summarizes the importance of the lesson. • <i>Objectives</i> are clearly and concisely stated and identify strategies or skills. • <i>Standards</i> soundly connect lesson learning to state and national mandated expectations. • <i>Vocabulary</i> is clearly designated and concisely defined. • <i>Activities and Procedures</i> are very detailed. • <i>Resources/References</i> are complete and follow APA 6th edition. 	
	<p>Student Engagement:</p> <ul style="list-style-type: none"> • Lesson demonstrates variety and innovation; considers interests, needs, and abilities of all. • Lesson encourages student responsibility. • Lesson offers opportunities for students to self-assess, peer-assess, and/or share products of their learning. 	
	<p>Reflective Questions:</p> <ul style="list-style-type: none"> • Reflective responses are thorough and evidence a high degree of pedagogical knowledge, creativity, and insight. 	
Presented Lesson Plan		
	<p>The pre-service teacher, alongside peers, will engage their <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, Essential Questions, Lesson Objectives, Assessments, Vocabulary, and Lesson Procedures. Through Lesson Activities and Procedures, the pre-service teacher will</p> <ul style="list-style-type: none"> • design “chunked” and varied learning engagements, including a studio demonstration (i.e., Modeling) and brief investigation (i.e., Independent Learning, ~45 min). • manage time and transitions responsibly. • use technology and visual and written text to illustrate sequential and clear procedures. 	
	<p>Supplemental materials: Each</p> <ul style="list-style-type: none"> • pre-service teacher designs and completes a thoughtful, well-crafted teacher sample/exemplar. • Lesson Plan group assigns one book chapter or peer-reviewed article to complement a 21st Century Art Education Approach. • Lesson Plan group emails template and presentation to peers via Blackboard on the day of or before the presentation. 	

Written Lesson Plan = 12.5% _____ ; **Presented Lesson Plan = 12.5%** _____ **TOTAL Value:** _____

Critical Thinking Data Collection Score Sheet

Group 1 Criterion	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (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 Criterion	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (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 Criterion	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (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 Criterion	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (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 Criterion	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (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 6 Criterion	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (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	

Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 6 (please circle)

Print First and Last Names: _____

Lesson Title*:	Big Idea*:	Grade Level*:
21 st Century Art Education Approach(es):		
Lesson Overview (~3 complete sentences)*:		
Background Knowledge (~3 complete sentences): <i>How will you tap into students' experiences and prior knowledge and learning?</i>		
<i>Align Big Idea with both Key Concepts and Essential Questions, below</i>		
Key Concepts (3-4): <i>What you want the students to know.</i> 1. 2. 3. 4.	Essential Questions (3-4): <i>Restate Key Concepts through open-ended questions.*</i> 1. 2. 3. 4.	
Lesson Objectives: <i>What you want the students to do via three content areas.*</i> 1. Content area 2 <u>Literacy</u> : The students will (TSW) be able to . . . 2. Content area 1 <u>Visual Art</u> : The students will (TSW) be able to . . . 3. Content area 3 _____: The students will (TSW) be able to . . .	Align Assessment with Lesson Objectives in left column. Formative Assessment strategy (of assigned reading): <i>How you will assess Literacy? What will you be looking for?*</i> Summative Assessment strategy (of studio investigation): <i>How you will assess Visual Art and _____? What will you be looking for?*</i>	
Common Core State Standards (2-3): <i>List grade-specific standards.</i> 1. 2. 3.	California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>Check all that apply and add number and description of applicable content standard.</i> ___ 1.0 Artistic Perception: ___ 2.0 Creative Expression: ___ 3.0 Historical & Cultural Context: ___ 4.0 Aesthetic Valuing: ___ 5.0 Connections, Relationships, Applications:	

<p>Vocabulary: <i>Identify and define vocabulary that connect the art form with the other two identified content areas.*</i></p> <ol style="list-style-type: none"> 1. 2. 3. 4. 5. 	<p>Materials: <i>List all materials needed in the columns below.</i></p>	
	<p>Have</p>	<p>Purchase</p>
<p>Lesson Procedures*: <i>Outline the steps that will happen first, second, etc. in the Procedures that follow to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be very specific and detailed, including individual roles of group members, and time spent on each task. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to include management issues such as transitions, room arrangements, and student groupings.</i></p> <p>1. Focus Lesson (teacher does): <i>Detail opening activities by exploring the following questions. How will you motivate the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)? How will you introduce the Big Idea of the lesson? How will you link this lesson to the students' prior knowledge?</i></p> <p style="padding-left: 40px;">Modeling (teacher does): <i>Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson. Explain and show their purpose. Use analogies or other concrete examples to explain concepts (see Key Concepts).</i></p>		
<p>2. Guided Instruction (teacher and students do together): <i>Detail main activities by exploring the following questions. What Essential Questions will you ask students to facilitate learning? How will you organize students? What will you do/say during each learning activity? What will the students do (see Lesson Objectives)?</i></p>		
<p>3. Collaborative Learning (students do together): <i>What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers?</i></p>		
<p>4. Independent Learning (students do alone): <i>What activity will the students complete independently to apply their newly formed understanding to novel situations? What will the students explore independently?</i></p> <p style="padding-left: 40px;">Closure: <i>How will you end the lesson to solidify learning? How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?</i></p>		

Please respond to the following questions thoroughly and in complete sentences.

1. How will you adapt the various aspects of the lesson for **differently-abled students**, including English language learners and advanced learners?
2. How will this lesson allow for/encourage students to **solve problems in divergent ways**?
3. How will you engage students in **routinely reflecting** on their learning?
4. How will you (a) address potential **safety issues** and (b) assure necessary **precautions** are followed? See OEHHA, link [HERE](#)

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

* Include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.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

Template_SP17

Art Education Lesson Plan Template: ART 133

Group 1 2 3 4 5 6 (please circle)

Print First and Last Names: _____

Lesson Title*:	Big Idea (new)*:	Grade Level*:
Inspiration Artist (new)*:		
21 st Century Art Education Approach(es):		
Lesson Overview (~3 complete sentences):		
Background Knowledge (~3 complete sentences): <i>How will you tap into students' experiences and prior knowledge and learning?</i>		
<i>Align Big Idea with both Key Concepts and Essential Questions, below</i>		
Key Concepts (3-4): <i>What you want the students to know.</i> 1. 2. 3. 4.	Essential Questions (3-4): <i>Restate Key Concepts through open-ended questions.*</i> 1. 2. 3. 4.	
Lesson Objectives: <i>What you want the students to do via three content areas.*</i> 1. Content area 2 <u>Literacy</u> : The students will (TSW) be able to . . . 2. Content area 1 <u>Visual Art</u> : The students will (TSW) be able to . . . 3. Content area 3 _____ : The students will (TSW) be able to . . .	Align Assessment with Lesson Objectives in left column. Formative Assessment strategy (of assigned reading): <i>How you will assess <u>Literacy</u>? What will you be looking for?</i> Summative Assessment strategy (of studio investigation): <i>How you will assess <u>Visual Art</u> and _____? What will you be looking for?</i>	
Common Core State Standards (2-3): <i>List grade-specific standards.</i> 1. 2. 3.	California Visual and Performing Arts Standards (grades 1-6 only) (3-5): <i>Check all that apply and add number and description of applicable content standard.</i> ___ 1.0 Artistic Perception: ___ 2.0 Creative Expression: ___ 3.0 Historical & Cultural Context: ___ 4.0 Aesthetic Valuing: ___ 5.0 Connections, Relationships, Applications:	

Vocabulary: <i>Identify and define vocabulary that connect the art form with the other two identified content areas.</i> 1. 2. 3. 4. 5.	Materials: <i>List all materials needed in the columns below.</i>	
	Have	Purchase
Lesson Procedures: <i>Outline the steps that will happen first, second, etc. in the following six sections (aka Lesson Procedures) to teach what you expect the students to learn. Procedures should be the longest section in the Lesson Plan, and should be very specific and detailed, including individual roles of group members, and time spent on each task. Describe directions you plan to give the students, teaching models/strategies you plan to use during the lesson, different activities your students will do, etc. Be sure to include management issues such as transitions, room arrangements, and student groupings.</i>		
1. Focus Lesson (teacher does): <i>Detail opening activities by exploring the following questions.</i> <ul style="list-style-type: none"> • <i>How will you motivate, or “hook,” the students to want to learn the new concepts (see Key Concepts) and strategies/skills (see Lesson Objectives)?</i> • <i>How will you introduce the Big Idea of the lesson?</i> • <i>How will you link this lesson to the students’ prior knowledge?</i> 		
2. Modeling (teacher does): <ul style="list-style-type: none"> • <i>Name and demonstrate the content area strategies/skills (see Lesson Objectives) that are the focus of the lesson.</i> • <i>Explain and show their purpose.</i> • <i>Use analogies or other concrete examples to explain concepts (see Key Concepts).</i> 		
3. Guided Instruction (teacher and students do together): <i>Detail main activities by exploring the following questions.</i> <ul style="list-style-type: none"> • <i>What Essential Questions will you ask students to facilitate learning?</i> • <i>How will you organize students?</i> • <i>What will you do/say during each learning activity?</i> • <i>What will the students do (see Lesson Objectives)?</i> 		
4. Collaborative Learning (students do together): <ul style="list-style-type: none"> • <i>What activity will you include so that students have an opportunity to negotiate understandings and engage in inquiry with peers?</i> 		
5. Independent Learning (students do alone): <ul style="list-style-type: none"> • <i>What activity will the students complete independently to apply their newly formed understanding to novel situations?</i> • <i>What will the students explore independently?</i> 		

6. Closure: <ul style="list-style-type: none"> • <i>How will you end the lesson to solidify learning?</i> • <i>How will you and/or students summarize concepts and strategies/skills (see Key Concepts and Lesson Objectives) for the day?</i>
Please respond to the following questions thoroughly and in complete sentences.
1. How will you adapt the various aspects of the lesson for differently-abled students , including English language learners and advanced learners?
2. How will this lesson allow for/encourage students to solve problems in divergent ways ?
3. How will you engage students in routinely reflecting on their learning?
4. How will you (a) address potential safety issues and (b) assure necessary precautions are followed? See OEHHA, link HERE
Lesson Resources/References (<i>use APA; please identify, with an asterisk, article or chapter due for HW</i>):

* At a minimum, please include this information during the peer Media and Techniques Workshop in the form of a PPT, Prezi, etc.

On the day of the presentation or the day before, one person from the group should email two files to each student via Blackboard: the finished (a) Lesson Plan Template; and (b) PPT, Prezi, etc. Login to Blackboard/My SacCT, click on ART 133, click on Course Tools > Send Email > All Users.

A helpful link to get you started: <http://sacstatearted.weebly.com/visual-art-education.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

Meeting Program Standard

	Total percentage of Lesson Plans that scored 3.0 or above	Met the standard or not? (Standard: 67% [4/6] of the group Lesson Plans will score 3.0 or above in all five dimensions using the VALUE rubric.)
6.1: Explanation of issues <i>Big Idea of Lesson Plan</i> LP1: Y LP2: Y LP3: Y LP4: N LP5: Y LP6: Y	83%	Met
6.2: Evidence (selecting and using information to investigate a point of view or conclusion) <i>Lesson Overview</i> LP1: Y LP2: Y LP3: Y LP4: Y LP5: Y LP6: Y	100%	Met
6.3: Influence of context and assumptions <i>Lesson Plan Grade Level and Lesson Objectives</i> LP1: Y LP2: Y LP3: N LP4: Y	50%	Didn't meet

<p>LP5: N LP6: N</p>		
<p>6.4: Students' position (perspective, thesis/hypothesis) <i>Lesson Plan Key Concepts and Essential Questions</i> LP1: Y LP2: Y LP3: Y LP4: Y LP5: Y LP6: Y</p>	100%	Met
<p>6.5: Conclusions and related outcomes (implications and consequences) <i>Lesson Activities and Procedures, and Summative Assessment Strategy</i> LP1: N LP2: Y LP3: N LP4: N LP5: N LP6: N</p>	17%	Didn't meet