TASK 1: PLANNING COMMENTARY

Respond to the prompts below (**no more than 9 single-spaced pages, including prompts**) by typing your responses within the brackets. Do not delete or alter the prompts. Pages exceeding the maximum will not be scored.

1. Central Focus

a. Describe the central focus and purpose of the content you will teach in the learning segment.

[Communication and seeing things from a new perspective are the central focus of the unit. One of the purposes is to have students learn how to communicate a message to viewers through imagery by utilizing symbolism, composition, shape, color, context, and viewpoint. Likewise students will learn to interpret visual imagery. Students will practice describing, analyzing, interpreting, and evaluating their work, peer's work, and other artwork in classroom discussions and writings. Another purpose is to have students learn to look at things differently. Students will learn about viewpoint and perspective. Students will be asked to change everyday objects or figures they are already familiar with by breaking them down into shapes. Students will be challenged to create original content and re-imagine stories and show them from a different perspective. In addition, this unit will encourage students to use their imagination, interests, problem solving skills, and prior knowledge collectively.]

b. Given the central focus, describe how the **standards and objectives** within your learning segment support the development of students' abilities to create, present, **or** respond to visual art by incorporating **at least one** of the following components:

- **interpreting art** (analyzing art-making approaches, theories, art forms, genres, etc., used to convey meaning)
- **developing works of art/design** (using techniques, methods of experimentation, or investigation)
- **relating art to context** (personal, social, cultural, or historical perspectives)

while providing opportunities for student choice (of content, methods, or styles).

[Students will develop and create their own work based on planning, research, and problem solving in the 'Figures with Shapes' and 'Story Telling' projects. Students will start the unit off by reviewing the average human face and body proportions. In the 'Figures with Shapes' project students will use their knowledge of proportions to help them break the figures of their choosing down into shapes. In the 'Story Telling' project students will use their knowledge of proportions to help them exaggerate features in a technique called foreshortening to show a different perspective.

The learning segment fulfills several Illinois State Board of Education Fine Arts: Visual Art standards. (ISBE Standard 26B. 1.) Students are instructed to construct a plan for their work of art based on: gathering information, making adjustments, evaluating the image in terms of criteria, and correlating intent and solution. For both projects, students are asked to find models or reference images and sketch out ideas first before moving onto their final drawing. (ISBE Standard 26B. 4.) Students are instructed to create art works based on planning, research, and problem solving. Students are asked to research imagery online, plan out designs ahead of time through preliminary sketches, and problem solve any issues that arise in the process of art making. Students are asked to make adjustments and change any reference images they may use to make their work more unique and their own original artwork. (ISBE Standard 25B. J.1.) Students critique the dominant artistic components (i.e., elements, principles, expressive ideas; processes, technologies; creative processes) using appropriate vocabulary in all the arts. Students receive vocabulary that relates to the lesson

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in the form of handouts and verbally in instruction. Students are asked to evaluate their imagery throughout the creation process and at the end. This evaluation process helps students to analyze their creative decisions, interpret the visual results, and decide if their interpretation matches their intent. Students are provided with plenty of opportunity for making creative decisions about their work from the subject matter, style, materials, and media they want to use. Projects are open to interpretation and different ideas are always welcome. Even classroom discussion and critique methods are left up to students' choice through classroom voting. (ISBE Standard 25A. J.5.) Students express a judgment of a work of art based on description, analysis, and interpretation. Students will describe, analyze, interpret, and evaluate artwork through writing and class discussions. Students will write about their own artwork in an art critique worksheet and project summaries. (ISBE Standard 25A. J.1.1.) Students will discuss the use of aesthetic components in expressing theme. Students will discuss aloud their artwork and their peers' work in a class critique method chosen by students. There are also discussions about outside artists and artwork. Students will discuss and evaluate the artist's ability to convey meaning based on the selection of materials and tools, style, design, technique, content, and composition. Students will use the elements and principles of design in conjunction with their personal, social, and cultural perspectives to express ideas about artwork. Students will be asked to interpret art by discussing the use of aesthetic components in expressing theme and meaning all while using appropriate vocabulary of the fine arts. (ISBE Standard 26A I.4.) Students will discuss and evaluate an artist's ability to convey meaning based on the selection of materials and tools. They will also analyze and evaluate an artist's ability to convey meaning based on their artistic choices.]

c. Explain how your plans **build on each other** to help students create, present, or respond to visual art and deepen their learning by **making meaningful connections** to **at least one** of the following components:

- interpreting art
- developing works of art/design
- relating art to context

while providing opportunities for student choice.

[The first plan has students reviewing average human face and body proportions. Then students will use their knowledge of proportion to develop their own work of art in which they break figures down into geometric or organic shapes. Students choose a figure that they like, plan and design their work and then draw it using materials and tools of their choice. Students are asked to think about color choice and background or context to help with communicating a message or making meaning from their work. Then students are introduced to how to discuss and interpret art through verbal explanations and written instructions. Students will fill out art critique worksheets about their own work to practice describing, analyzing, interpreting, and evaluating art. Next students will participate in a guided critique of their choosing in which they discuss their work and their peers' work. The next project is about illustrating a scene or part of a story using symbolism and a different perspective. Students will be introduced to this project by reading *Picture This: How Pictures Work* by Molly Bang and working in partners to answer an open notes quiz. Students will choose a story they are already familiar with and rewrite part of it with their own personal twist. Students will read the article *18 Tips for Telling a Story Through an Artwork* By Lisa Hassell to get advice about narrative techniques from leading illustrators. Students will use their new and previous knowledge to think about composition, perspective, and symbolism in order to make meaningful, legible art. Students will use previously learned knowledge about proportions to exaggerate features using foreshortening to create the illusion of a non-neutral viewpoint. Students will also use previous knowledge of color effect, communicating an idea and context to create their designs. Finally, students will demonstrate their

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knowledge of how visual imagery communicates with viewers by interpreting artwork in classroom discussions.]

2. Knowledge of Students to Inform Teaching

For each of the prompts below (2a–d), describe what you know about **your** students **with respect to the central focus** of the learning segment.

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

a. Prior academic learning and prerequisite skills related to the central focus—**Cite evidence of what students know, what they can do, and what they are still learning to do.**

[This class has a prerequisite of Drawing I and Drawing II. Students have some previous knowledge of drawing materials and techniques. Students mostly have experience with graphite, colored pencils, and charcoal. Students are free to work with whatever medium they want and encouraged to experiment with and learn new materials such as oil and chalk pastels and watercolor. Students are still learning how to interpret open-ended projects that provide freedom for creative choices and imagination. Average human body and facial proportions was introduced to students in their prerequisite class so there was some prior knowledge but many needed to review information so we did as a whole class.]

b. Personal, cultural, and community assets related to the central focus—**What do you know about your students' everyday experiences, cultural and language backgrounds and practices, and interests?**

[The school and community population are predominately Caucasian, Christian and Republicans. Several students have after school jobs and participate in extracurricular activities and sports. Students attend school from 7:20 am to 2:15 pm Monday through Friday. Six students speak a language other than English at home including Chinese Hindi, and Spanish. The students' interests are diversified but include video games, social media, listening to music and watching shows like anime and old cartoons.]

c. Physical development or conditions, **if applicable for your learning segment**—What do you know about students' physical development (e.g., students' fine- motor skills) or conditions (e.g., attention deficit, processing issues) that will affect instruction for the central focus?

[A student has anxiety, panic attacks, depression, and a seizure disorder and is allowed to leave class whenever needed. Another student has asthma and a cardiac condition so physical activity must be restricted. Two students have been diagnosed with ADHD and take medication at home. They tend to get bored or frustrated quickly and are allowed to work on multiple projects at a time. Another student has social emotional issues and is focused on learning conflict resolution skills, Social Emotional Learning, and coping strategies which is his top learning priority.]

d. Visual art dispositions related to the central focus—What do you know about the extent to which your students

- persist in their ability to apply visual arts concepts to create, present, or respond to visual art and
- believe in their ability to learn visual arts?

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[All students have a shared interest in art and drawing as they are in a more advanced drawing class. Some students, especially English learners, lack in their ability to present and discuss visual art. About half of the class has had moments in which they didn't believe in their ability to learn visual art or were discouraged by their perceived lack of skill, ability, or knowledge. Students were not always given opportunities to make personal decisions about their work including subject, style, media and tools in the past with more constrictive projects. Some students struggle with making creative decisions about their artwork which slows down their art making process and can lead to frustration.]

3. Supporting Students' Visual Arts Learning

Respond to the prompts below (3a–c). To support your justifications, refer to the instructional materials and lesson plans you have included as part of Planning Task 1. **In addition, use principles from research or theory to support your justifications.**

a. Justify how your understanding of your students' prior academic learning; personal, cultural, and community assets; and physical development or conditions (if applicable) (from prompts 2a–c above) guided your choice or adaptation of learning tasks and materials. Be explicit about the connections between the component(s) of visual art addressed within the learning tasks and students' prior academic learning, their assets, and research/theory.

[Students had prior academic learning of drawing materials but were provided with instructions for using new media such as watercolor and oil and chalk pastels when needed. Choice Based Art or Teaching for Artistic Behavior (TAB) was implemented into the lesson plans because students were self-directed in their studies and studio work. This method allows for students to be regarded as artists and offers them choices for responding to their own ideas and interests through art making (The Knowledge Loom: Educators Sharing and Learning Together Web site (http://knowledgeloom.org) and Teaching for Artistic Behavior: Choice−Based Art, https://www.brown.edu/academics/education-alliance/sites/brown.edu.academics.education-alliance/files/uploads/KLOOM_tab_entire.pdf). Projects were open to student interpretation. For example, in the 'Figures with Shapes' lesson students were allowed to choose cartoon and animated figures instead of people if they wanted based off of their interests and desires for art making. Through questioning students I learned of their previous knowledge of average human body and facial proportions so in the review process I asked them to work together as a class to tell me the average proportions while they all followed along on their own paper. I also visually projected images of the average human proportions in slides (Figures with Shapes Slides). The TAB method also supports multiple modes of learning and teaching. TAB utilizes multiple forms of assessment to support diverse student and teacher growth. Students were asked to complete summaries, self-assessments, fill out critique worksheets and participate in group discussions about art work. Following Gardner's Theory of Multiple Intelligences to differentiate instruction, students were provided instructions both verbally and visually. When new, unfamiliar words were introduced students were provided with definitions verbally and visually in handouts, written on the white board, and/or projected slides. English learners were helped as needed with any writings or given more detailed explanations of new vocabulary terms or instructions. It is a more advanced class that had previous experience with discussing art in a classroom setting so I once again gave them ability to choose. Students decided how they would like to discuss artwork and have closure for projects through class suggestions and voting. Students chose a more traditional critique style which was performed in the 'Figures with Shapes Critique' lesson plan and corresponding video clip.]

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b. Describe and justify why your instructional strategies and planned supports are appropriate for **the whole class, individuals, and/or groups of students with specific learning needs**.

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

[I used Gardner's Theory of Multiple Intelligences to differentiate instruction (http://www.tecweb.org/styles/gardner.html). Students learn differently and visual-spatial learners were provided with visual support, others are verbal-linguistic learners and were given auditory instructions and explanations, then bodily-kinesthetic learners were encouraged to physically manipulate materials on their own. The class as a whole was given instructions and vocabulary orally and visually in handouts. The handouts also acted as visual reminders for student but they were also given verbal reminders of goals and expectations. Reminders and Repetition were especially helpful for students with 504 plans and English language learners. Repetition of key words and phrases played a large role in instruction. English learners and students who spoke a second language were always checked for understanding in addition to being prompted for questions. I always asked the class as a whole if they had any questions after instructions or new material was given. I also used aspects of David Ausubel's theory; student's previous knowledge and abilities were gauged to decide what individual students needed to learn next and lessons were changed in order to meet students' needs (Wallace Hannum 2005-2015, http://www.theoryfundamentals.com/ausubel.htm). A more advanced and gifted student with sights on future advanced placement art classes was allowed to stray from lesson plans more so than other students in order to fulfill the AP requirement of displaying a theme and breadth of art. The class as a whole was asked to critique artwork in multiple formats such as an art critique worksheet, project summary, numbered self-assessment, and aloud in class discussion.]

c. Describe common errors or misunderstandings within your central focus and how you will address them.

[A misunderstanding of my central focus could be that I am teaching based off of students' prior knowledge and an issue is that all of the students are at different levels in their knowledge of art history, materials, technique and skill/ability. In order for me to address this issue, I had to closely observe students to gain insight into their prior knowledge and technical skill level to respond appropriately to individual needs. Another misunderstanding in the central focus could be how students will see things from a different perspective. Students will visually depict images from more non-traditional perspectives such as a bird's-eye view, worm's-eye view, and strong-lead-in in the 'Story Telling' project. Students will visually depict figures broken down into shapes that come together to form a whole in the 'Figures with Shapes' project. Students will see things from a different perspective more figuratively through class discussions in which classmates share their opinions and interpretations of visual imagery. Students will be taught that art is open to interpretation and that everyone is entitled to their own opinion. Students will be asked to respect other's ideas and give reasoning behind their opinions and thoughts about artwork.]

4. Supporting Visual Arts Development Through Language

As you respond to prompts 4a–d, consider the range of students' language assets and needs—what do students already know, what are they struggling with, and/or what is new to them?

a. **Language Function.** Using information about your students' language assets and needs, identify **one** language function essential for students to learn to create, present,

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or respond to visual art by incorporating the component(s) within your central focus. Listed below are some sample language functions. You may choose one of these or another more appropriate for your learning segment.

Analyze	Compare/ contrast	Critique	Describe	Interpret	Question

[Communication is half of the central focus for this learning unit. Given that communicating an idea or message visually is such a large part of the unit, equally important and essential to students would have to be interpreting visual imagery. Interpreting is the one language function essential for students to respond to visual art that is showing something in a different perspective and/or containing symbolism. Students are asked to interpret symbolism, composition, shape, color, context, and viewpoint of their own artwork, peers' artwork, and other works by famous and lesser known artists. Students use new and previous knowledge to interpret artwork and decipher meaning. In this unit students are asked to respond to artwork through both verbal and written responses. Students' language assets and needs are catered to through being able to write critiques and/or critique artwork aloud. Students are given additional help or time as needed with writing and language. Students are to show their personal perspective through their interpretation.]

b. Identify a key learning task from your plans that provides students with opportunities to practice using the language function identified above. Identify the lesson in which the learning task occurs. (Give lesson day/number.)

[In the 'Figures with Shapes Critique Lesson Plan 2,' students are provided with multiple opportunities to practice interpreting visual imagery. Students are asked to fill out an art critique worksheet about their own artwork. The worksheet asks students to describe, analyze, interpret, and evaluate their artwork. The worksheet also has an attached description of the elements and principles of art to help students use visual art vocabulary. The worksheet fulfills multiple purposes. It functions as a guide for students to practice thinking and discussing artwork prior to coming together as a class to discuss and interpret artwork. It also functions as feedback for me to see students language abilities and knowledge and understanding of content and vocabulary. Later in the same lesson, students respond to visual art in a whole class discussion about student-made work. Students critique and interpret work openly and are asked to back up opinions and assertions with logical reasoning about content. Once again students are allowed to perform in multiple formats; first students fill out an art critique worksheet in which they interpret artwork, then students participate in an open classroom discussion in which they perform the same language functions.]

c. **Additional Language Demands.** Given the language function and learning task identified above, describe the following associated language demands (written or oral) students need to understand and/or use:

- Vocabulary and/or key phrases
- **Plus** at least one of the following:
  - Syntax
  - Discourse

[In the 'Figures with Shapes Critique Lesson Plan 2,' students fill out the 'Art Critique Worksheet.' In order to complete the worksheet, students need to know how to describe, analyze, interpret, and evaluate an artwork. Students are taught what each component of critiquing meant and what it included. Descriptions and instructions are given aloud and

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visually on the worksheet. Students use syntax to write well-formed, complete sentences. Students are also given a handout with the elements and principles of art and design to help them use correct art vocabulary within the writing and discussion section of the critique.]

d. **Language Supports.** Refer to your lesson plans and instructional materials as needed in your response to the prompt.

- Identify and describe the planned instructional supports (during and/or prior to the learning task) to help students understand, develop, and use the identified language demands (function, vocabulary and/or key phrases, and syntax or discourse).

[Vocabulary and key phrases are used prior to the critique in the introduction of the project and throughout the working process. Repetition of vocabulary and key phrases is utilized to achieve student understanding and familiarity. Students are always given language supports orally and visually. Any vocabulary words or key phrases are projected onto a screen in addition to being given to the class in handouts. Students have to write project summaries that have detailed prompts and word banks for additional guidance. During the critique learning task, I review each part of the critique method with students and provide them with written descriptions. I also provided verbal examples and visual examples and definitions of the elements and principles for students to use when writing and discussing art.]

5. Monitoring Student Learning

In response to the prompts below, refer to the assessments you will submit as part of the materials for Planning Task 1.

a. Describe how your planned formal and informal assessments will provide direct evidence of students' abilities to create, present, or respond to visual art and monitor students' understanding or application of the component(s) you have chosen to address (interpreting art, developing works of art/design, and/or relating art to context) **throughout** the learning segment.

[Student learning is monitored through formative and summative assessments. Informal assessments will include daily progress checkups. I will walk around the room while students are working and talk to students one-on-one about their progress and any concerns they may have about their art-making process. In addition, I will ask students questions about their artistic decisions and the meaning behind work and inform them on how those decisions affect viewer interpretation. More formally, students will be assessed through project rubrics ('Figures with Shapes Rubric/Assessment' and 'Story Telling Rubric/Assessment'). The rubrics will be given to students at the start of each new project and will have a section for students to complete a self-evaluation at the end of the project. The rubric will address the major components of the project that students should have achieved in order to create a successful visual work of art. Student's self-evaluation will be combined with teacher's evaluation to create the final project grade. The rubrics provide a numerical assessment and provide direct evidence of students' abilities to create visual art. Students will also write project summaries of their work in which they respond to a prompt and include a photograph of their final work and submit it online using Google Classroom. The project summaries ('Figures with Shapes Project Summary' and 'Story Telling Project Summary') will assess students' ability to present their artwork through description of their final work, process and techniques, learned knowledge, and how their artwork relates to them personally.]

b. Explain how the design or adaptation of your planned assessments allows students with specific needs to demonstrate their learning.

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling

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readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

[Formative assessments will somewhat inform summative assessments. Talking to students to check for progress, understanding, and effort will be helpful with assessing individual students. The written rubric/assessment and summary is available online on Google Classroom and can be completed in class, at school, or at home at students' convenience. Students who work on the assessment and summary in class will be given additional help if needed. The assessment and summary could also be worked on at home and therefore would give students more time if they needed it. Student's needs, abilities, knowledge, and skill level will be considered to help best assess student's learning. Students who seemingly did not achieve all of the learning goals or objectives outlined in the rubric/assessment have the opportunity to demonstrate their learning through their writing of the project summary.]

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