

**EDUC 379 Seminar for Art Student Teachers**

Moravian College  
Spring 2011  
Tuesdays 4:00-6:00pm  
Room PPHAC 232

Instructor: Kristin Baxter, Ed.D., Assistant Professor of Art  
Office location: Art Building Office 2  
Office hours: Tuesdays 12noon-4pm or by appointment. Please call or email first, to confirm office hours  
Office phone: My office: 610.861.1463; Art Dept: 610.861.1680  
Email: kbaxter@moravian.edu

**Course Description:**

This seminar integrates theory with classroom experience for pre-service art teachers' professional development. Throughout the semester, students continue to refine skills in writing art education lessons plans and curricula. Students are prepared for the transition from student to professional art educator. Prerequisite: Admission to Teacher Certification Program. Concurrent with student teaching.

**Student teaching dates for spring 2011:**

1st exp: 1/18 to 3/4  
2nd. Exp. 3/14 to 4/29

**Hailey is completing dual certifications. Her dates are:**

1/3 to 2/12: elementary education experience  
2/14 to 3/18: elementary art experience  
3/21 to 4/29: middle school art experience

**General guidelines of when you should expect to be teaching:**

Weeks 1-2: Start teaching 1 or 2 lessons per day  
Week 3: Pick up more classes  
Mid February: Teaching all classes  
For second experience, things will move more quickly and you will be teaching all day sooner.

**Supervisors:**

Beverly Morgan, M.M.  
Kristin Baxter, Ed.D.

**Required publications, to be downloaded from the Pennsylvania Department of Education:**

**PA Dept. of Education Standards Aligned System**



<http://www.pdesas.org/>

**Pennsylvania State Academic Standards in the Visual Arts:**

(Use these in your lesson plans)

[http://www.pde.state.pa.us/stateboard\\_ed/cwp/view.asp?Q=76716](http://www.pde.state.pa.us/stateboard_ed/cwp/view.asp?Q=76716)

**Pennsylvania Department of Education/ Language Proficiency Standards for English Language Learners PreK-12**

(Use these in your lesson plans)

<http://www.able.state.pa.us/esl/cwp/view.asp?a=3&Q=110015&eslNav=|6449|&eslNavPage=>

**Pennsylvania's Code of Professional Practice and Conduct for Educators**

<http://www.pacode.com/secure/data/022/chapter235/chap235toc.html>

**General standards and specific program guidelines for state approval of professional educator programs (Chapter 354)**

[http://www.portal.state.pa.us/portal/server.pt/community/institutional\\_program\\_approval/8817](http://www.portal.state.pa.us/portal/server.pt/community/institutional_program_approval/8817)

**PDE Guidelines for ELL: Meeting the needs of English language learners**

**PDE Guidelines for Special Education**

**PDE Chapter 354 Guidelines for Art Education**

**Required Books:** (to be purchased)

Anderson, T. & Milbrandt, M.K. (2005). *Art for life: Authentic instruction in art*. New York: McGraw Hill.

Wong, H.K. & Wong, R. T. (2009). *How to be an effective teacher the first days of school* (4<sup>th</sup> ed.). Mountain View, CA: Harry K. Wong Publications.

**Goals of the course**

Students will be able to:

- Understand and apply theories of learning and teaching strategies for all learners, including those with diverse needs (such as students who are learning the English language, students with IEP's, etc.), in curriculum design, lesson plans, and instructional practices.
- Understand how their own art practice informs their pedagogy.
- Develop and articulate their philosophies of teaching and art practice in professional settings.
- Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline. (Visual Literacy)
- Develop an appreciation of the visual arts and the creative process in the fine arts. (Arts Appreciation)

**Means of assessing goals of the course:**

<b>Course requirements</b>	<b>Portion of final grade</b>	<b>Chapter 354 Guidelines for Art Education</b>	<b>PDE Guidelines for ELL's</b>	<b>PDE Guidelines for Special Education</b>
Field Experience Component; Minimum of 9 sets of weekly lesson plans	20%	II.A. II.B. II.C. II.D. II.E.	I.B.1. I.B.2. I.B.3. I.B.4. I.B.6. II.1.2. II.2.2. II.B.1. II.B.2. II.B.3. II.C.3	I.A.1., I.B.1. I.B.2., I.B.3. I.B.4., I.B.5. I.C.6., I.C.9. I.D.2., I.D.3. I.E.1., I.E.2. I.E.3., I.E.8. II.9., II.15., III.1., III.2. III.3., III.4. III.10
Weekly evaluations by cooperating teacher	5%	III.C. III.D.	I.B.5.	I.E.2. I.E.4. I.E.8.
4 sets (minimum) of weekly journals	20%	II.A. II.B. II.C. II.D. II.E.	I.B.1. I.B.2. I.B.3. I.B.4. II.1.2. II.C.2. II.C.3.	I.A.1., I.B.1. I.B.2., I.B.3. I.B.4., I.B.5. I.C.6., I.C.9. I.D.2., I.D.3. I.E.1., I.E.2. I.E.3., I.E.8. II.9., II.15. III.1., III.2. III.3., III.4. III.10
2 video-taped lessons (one in the elementary school; one in middle/high school)	10%	II.A. II.B. II.C. II.D. II.E. III.B.	I.B.1., I.B.2. I.B.3., I.B.4. I.B.6., II.1.2. II.2.2., II.B.1. II.B.2., II.B.3. II.C.3	I.E.1. I.E.2.
Completion of two PDE 430 Forms	10%	III.B.	I.B.5. II.C.2.	I.E.1. I.E.2. I.E.8.
Professional Portfolio	20%	III.A.	II.C.2.	
Participation in Student Teacher Exhibition in HUB  Participation in Senior Show in Payne Art Gallery  Participation in Student Art Exhibition at PDE, Harrisburg	15%	I.C. I.D. II.C. II.D. II.E. III.A. III.C. III.D.	I.B.5.	I.E.5. I.E.7.

## Course Requirements:

**1. Field Experience Component.** The purpose of the field experiences is to provide students with appropriate classroom experiences in a developmental and sequential manner. All field experiences are directly related to coursework and must be successfully completed to pass the education course. Students are required to follow all the procedures and guidelines as outlined in the field experience handbooks and course syllabi. Failure to accurately report attendance and performance will be considered a violation of academic honesty policy and will result in appropriate sanctions as outlined in the Student Handbook. The Director of Field Experiences is responsible for securing all field placements. Students will be placed in field experiences only when all required clearances documents are current and indicate “no record exists.” Students are also required to have a negative result on a current tuberculosis test.

**2. Weekly evaluations by your cooperating teacher.** Due each Tuesday. Your cooperating teacher must complete a written evaluation of one of your lessons each week. Turn in copies of these completed forms with your lesson plans.

**3. Minimum of nine (9) sets of weekly lesson plans, due each Tuesday in class. Please bring 2 sets, one set for Dr. Baxter and one set for Ms. Morgan.** Each Tuesday, you will turn in a packet of lesson plans (minimum of 9 packets for the semester) that you have taught since the previous Tuesday. I will choose one lesson, randomly, and grade that one. That will be the grade for the entire packet. Lessons that are not turned in on time will result in a “0” for that week. See separate lesson plan format and grading rubric.

Students will write the “long version” of lesson plans (whether or not you are observed for those lessons) for the first two weeks of teaching each new grade. If you are required to teach a lesson that is not conducive to using the Motivational Dialogue or using a problem-solving approach to lesson plans, then write the short lesson plan instead.

After the second week of teaching a new grade level, you may use the short version of the lesson plan format.

Every lesson you teach (both long and short formats) needs to have a reflection and self-evaluation section.

Email me your lesson plan that I will observe 48 hours prior to our meeting (even if it is your cooperating teacher’s lesson) and confirm meeting location and time. You must submit your lesson plan to your cooperating teacher 48 hours before you plan on teaching it, or else you are not permitted to teach it. This is a College policy.

Late lesson plans are not accepted and will receive a “0” for that week. They are due on the Tuesday night of our seminar.

#### **4. Minimum of four (4) journals due first two Tuesdays of each experience.**

Each journal will focus on one of the topics below. Minimum of three (3) typed pages.

A supervisor may ask you to continue to write additional journals if the contents of your journals need to be improved. Your supervisor will discuss this with you, when necessary.

Print your journals on paper and bring to class– Do NOT email them to me.

Your journals are not a place to complain about your experience. If you do have concerns, talk to your college supervisors.

#### **Your four (4) journals must focus on these topics, one per week:**

##### **☺ Connections to research and teaching:**

This entry should include written observations about your experiences, making connections or finding dissonance among your teaching and the readings and class work you have completed.

##### **☺ Connections between your art practice and teaching**

Last semester you wrote a curriculum and created a work of art, while also completing your pre-student teaching. Now that you are teaching as a full-time student teacher, how does your teaching impact your art-making practice? And vice-versa? Are you thinking about ideas for future works of art that you would like to create? How do you develop ideas for your own works of art and how does this relate to how you develop lessons for your students?

##### **☺ Accommodations and adaptations for ELL's:**

Respond to the following questions regarding your students who are learning the English language. If you do not have any ELL's in your classes, repeat one of the other topics for your journal.

1. Use and define common terms associated with ELL's in this journal entry. See the end of the syllabus for suggested terms.
2. Identify the sociocultural characteristics of your ELL's including educational background and demographics.
3. Describe how ELL's cultural communication styles and learning styles affect the learning process.
4. Describe how you differentiate instruction so that each student may succeed? What works? What doesn't? What can you do to improve your instructional strategies so that all students can comprehend and succeed?
5. Describe the support you have received from your coop, administrators, school and community specialists, students and their families in teaching the ELL's in your class. Describe ways you collaborate with others to help ELL's learn.
6. How do you modify means of assessing the work of the ELL's in your class? Are they graded differently than native English speakers?

☺ **Accommodations and adaptations for students with diverse needs.**

1. Describe your students who have IEP's and/or other diverse needs. What are the goals of their IEP's that could be met in the artroom? Do not use names, but describe the goals of individual students.
2. Describe how you differentiate instruction so that each student may succeed? (Again, refer to specific students without using names.) What works? What doesn't? What can you do to improve your instructional strategies so that all students can succeed?
3. How do you collaborate with your coop and other members of the students' instructional team?
4. How do your lessons support the cognitive, physical, social, behavioral, and language development of your students with special needs?
5. How do you monitor, provide feedback, and assess the learning of your students with special needs?
6. What classroom management techniques work in your artroom for students with special needs? What positive behavioral interventions have you used?
7. How do you scaffold instruction to maximize instructional access to all students?
8. Describe assistive technology that you use in your classroom. How does it help the student(s) to succeed?
9. How do you encourage other students in the class to collaborate with students who have special needs?

**5. Two (2) video-taped lessons** (one in the elementary school; one in middle/high school)

You will videotape yourself teaching one lesson during each experience. Then together, you and your supervisor will view the lesson, and evaluate it at another mutually convenient time and location.

The video-taped, elementary school lesson must be evaluated by you and your supervisor by **February 22**; the middle/high school lesson must be evaluated by **April 19<sup>th</sup>**. Failure to meet these deadlines will result in a "0" for this portion of your grade.

Watch the videotape before your meeting with your supervisor to make sure the video and audio works. If you have technical difficulties, you will need to re-tape another lesson. Videos in which the audio/visuals are not working properly at the scheduled meeting time with your supervisor will result in a "0" for this portion of your grade.

**Meetings to evaluate these videotapes cannot be rescheduled. Plan accordingly.** Give yourself enough time to make sure the video is working properly BEFORE you meet your supervisor to review it.

**6. Completion of two PDE 430 forms**

You will complete a PDE 430 form at the end of your first experience and again at the end of your second experience. You will complete it on your own (not including number ratings) and then bring it to a meeting with your supervisors. It will be finalized and completed during that meeting. Numerical ratings will be discussed during the meeting.

If you earn a "0" on any portion of the PDE 430 form, you will not be certified to teach. It is possible for you to pass student teaching, but still not get certification if you receive a "0" on any section of the PDE 430 form.

## 7. Professional Portfolio

- Title page
- Table of contents
- Resume
- Statement of Teaching Philosophy
- Artist's Statement
- 3-4 examples of your studio practice, in a variety of media
  - Label your works of art with title, year, medium, dimensions
  - Include photographs of solo and/or group art exhibitions in which you participated.
- 6 lesson plans: (3 long and 3 short versions) divided into two sections: "Elementary School" and "Middle & Secondary Levels"
  - Be sure your lesson plans provide evidence that you are familiar with PDE SAS website content; use terminology that is found on the SAS website. Refer to the lesson plan format at the end of the syllabus.
  - Include photographs of your students' works, in a variety of media. Be sure to take photographs during your two experiences. Speak with your coops about the rules and regulations in your schools regarding photographing children.
  - Lessons should incorporate adaptations for diverse and inclusive populations, cooperative and collaborative structures, differentiated instruction, etc.
- Photographs of you teaching; Be sure to take photographs during your two experiences. Speak with your coops about the rules and regulations in your schools regarding photographing children.
- Technology skills
  - Bullet point list of computer skills
  - Include a statement of how you would use computers to support learning in an art classroom.
- Evidence of teamwork - Pictures or a description of the people that you worked with at your school setting. Principals need to see that you will fit into their schools.
- Evidence of professional development or growth – Experiences such as staff development program or attendance at a professional organization meeting should be presented in a page or two documenting and reflecting about them. If there were handouts, you should include those. Work you have done with the NAEA student chapter should be included in this section.
- Something extra that you want to share that will make your portfolio special like setting professional goals for the next three-five years, etc. You may want to create special sections that would focus on how you directed extracurricular activities, community activities or a three-year professional development plan
- Any certificates such as memberships into honor societies, professional organizations, etc.
- Later you will add: references, transcripts, certification documents.
- Your portfolio needs to look very professional. You should showcase your talents and your organizational skills.



**8. Participation in Student Teacher Art Exhibition in HUB, April 18-May 16, 2011**

All student-teachers will work together to curate this. We need to decide on the number of pieces (and mediums) that you will collect. You will also need to create wall labels, with the artists' names, titles of works, mediums, the name of their school, and cooperating teacher. Coops, superintendents, principals, parents, and children should be invited to the reception. Invitations need to be created and mailed out.

(Tentative) On Tuesday April 19<sup>th</sup>, our seminar will meet in the Student Teacher Show in the HUB, for on-going, drop in "gallery talks" or other presentation during Student Scholarship Day. There will be a request for proposals due at the end of February, from Dr. Michelle Schmidt.

**9. Participation in Senior Show in Payne Art Gallery, May 1-15, 2011**

Student teachers will submit works for this juried show (not all pieces submitted will be in the show).

Student teachers will also create a postcard for this show, featuring a reproduction of one of their works on it.

Student teacher will also create a small display, including their portfolios; Photographs of the student teachers teaching in their classrooms will also play on continuous loop. Be sure to take photographs during your two experiences. Speak with your coops about the rules and regulations in your schools regarding photographing children.

**10. Participation in Student Art Exhibition at the PDE, Harrisburg, August 2-31, 2011**

In collaboration with student teachers and coops, I will be collecting works of art to be on display in the lobby of the PDE in Harrisburg, for the month of August. This will include both student-teachers' works as well as children's works. The show will be hung on August 2 and taken down on August 31. I can return children's artwork in September to your coops. You can pick up your work(s) of art from my office anytime after August 31.

This is a great opportunity for you to show your work and it will bring recognition to our Art Education Program at Moravian College.

## **Attendance**

The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet once a week (half-unit studio courses, seminars, evening art history courses): After the first unexcused absence, final grade will be dropped by one full letter. After the third unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

*Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.*

**Tuesdays, 4:00-6:00pm**

Date	Topic	Readings/ Assignments Due	Location
Jan 18	<p>Introductions &amp; Review Syllabus</p> <p>Confirm schools, addresses, coops, telephone numbers/ cell phone numbers</p> <p>Review new lesson plan format</p> <p>What labels and supplies are needed next week?</p>		PPHAC 232
Jan 25	<p>Install artwork and labels in Space 105</p> <p>Discussion of assigned readings</p>	<p><b>Due:</b> Written response to art/curriculum, given out last semester.</p> <p><b>Reading due:</b> <i>The first days of school</i>, Basic understandings: The teacher, pp. 3-34</p>	Space 105
Thurs Jan 27 6:30pm	Optional: Opening Reception for Emilio DiIorio: <i>The Figure</i>		Payne Art Gallery
Feb 1	Reception for show in Space 105; informal gallery talk about your works; Coops, Moravian students, friends, and faculty will be invited		Space 105
<b>Monday,</b> Feb 7, 4-6pm	<p>Special Needs &amp; Accommodations with Mrs. Modjadidi; Send any special concerns to Mrs. Modjadidi by 2/3;</p> <p>Take down your artwork in Space 105 by Feb 8<sup>th</sup></p>	Bring a lesson to share with strategies for diverse learners	PPHAC 302
Feb 8	No class, since we will have class on Feb 7 <sup>th</sup> instead		

Feb 15	<p>Discussion of assigned reading</p> <p>Describe successful lessons that you have observed or taught. Describe useful techniques for classroom management that you have observed and/or used.</p> <p>Review procedures for filling out PDE 430 forms; fill out this form, except for numerical ratings, for March 15<sup>th</sup></p>	<p><b>Reading due:</b>  <i>Art for life</i>, Conceptual and cultural foundations, pp. 3-19.</p> <p><i>The first days of school</i>, Lesson mastery, pp. 222-295</p> <p>Optional: Bring in copies of lessons to share with the group. Bring in photos of student work.</p>	PPHAC 232
Feb 22  *Video taped lesson for 1 <sup>st</sup> experience must be viewed and evaluated by Feb 22.	<p>Resume writing and Graduate School Discussion with Dr. Fluck's class</p> <p>(Mock interviews will be held on a Sunday night in Feb or March. Details to follow.)</p>		PPHAC 302
Feb 22, 6:30pm	NAEA student Chapter Meeting		Room 7, Art Building
Sat. Feb 26 <sup>th</sup>	The Learning Connection Workshop		Room 7, Art Building
March 1	Placement procedures with Mrs. Kubera; Closure on first experience		PPHAC 302
Wed March 2	<p>Time (evening) &amp; location: TBA</p> <p>Ackerman lecture, Mirko Ilic, graphic designer and activist</p>	Art majors are required to attend	
March 8	Spring Break		
March 15	<p>PDE 430 Forms</p> <p>Ideas for postcards for student teacher show are shared</p> <p>Also, note: Postcard image &amp; text for Senior Show are due beginning of April</p>	Fill out PDE 430 form, except for numerical ratings, this part will be filled in with your supervisors	PPHAC 232

<b>Thursday March 17 6:30pm</b>	Optional: Opening reception for <i>From the Page's Edge</i> / Jane Schaffer		Payne Art Gallery
March 22	Discussion of assigned reading	<b>Readings due:</b> <i>Art for life</i> , Authentic instruction, pp.23-39; Individual expression and creativity, pp. 65-77	PPHAC 232

March 29	Finalize student teacher show	Email design for postcards to Jan Ciganick. Postcards are finalized and distributed this week; mailed to superintendents, principals, etc. Send notices to newspapers.  Bring portfolios-in-progress to get feedback from the group	
<b>Wed March 30</b>	Job Fair	Bring portfolio, copies of resumes, dress professionally	
April 5	Reading Rainbow		PPHAC 302
April 12	PDE 430 Forms  Plan student teacher exhibition	Fill out form, except for numerical ratings, this part will be filled in with your supervisors  Plan out the layout of the show; create a list of supplies needed for installation next week.  Due: Text for your labels for the show. All artwork is collected; prepare labels, prepare artworks for hanging; Plan the layout of the show Email Jan Ciganick label information: Your name Your student's name Title of the lesson or artwork Grade School Cooperating Teacher	HUB; I will reserve a room in the HUB for discussion of PDE 430 forms
<b>Thursday April 14 Time and location: TBA</b>	Lecture by A.D. Coleman	Internationally known pioneer of photo criticism, author, and lecturer, expert in contemporary Chinese photography, and co-curator of traveling exhibition "China: Insights."	

<b>Monday,</b> April 18 <sup>th</sup>	Install the student teacher show in HUB. Ask for NAEA student chapter help with this.  Time: TBA		HUB
April 19 <sup>th</sup>  *Video taped lesson for 2 <sup>nd</sup> experience must be viewed and evaluated by April 19.	Student Scholarship & Creative Arts Day/ also “Blue and Gray Day”	Students will prepare a gallery talk/presentation of the student teacher show or some other way to participate in Student Scholarship Day.  Final Portfolios Due	HUB
April 26	Conclusions	Share final portfolios	PPHAC 232
<b>Friday, April 29, 5-7pm</b>	Reception & Reunion; Student Teacher Art Show		HUB
<b>Tues May 17<sup>th</sup></b>	Take down the show If you won’t be here, please send a friend to pick up work.		

### **Art Department Philosophy**

Contemporary visual culture includes real-time and interactive media, mass communications, and art. To develop a critical intelligence, students must learn how to question.

Making art is based on experimentation and revision. Asking how, why, when, and by whom images are made should be integral to the liberal arts enterprise. The process of discovery and adaptation used in art-making could contribute profoundly to all disciplines. The informed contemporary liberal arts student cannot, without understanding the history of representation, make decisions about the meaning and value of their persistent attraction to static and moving images.

### **The Philosophy of the Art Education Program at Moravian College**

The art education program at Moravian College places child-centered teaching and learning theories into practice. As children and adolescents create works of art about *big ideas that matter* to themselves and to others, they are problem-solving and problem-seeking. As they create works of art based on ideas that are shaped through dialogue with their peers and teachers, they are constructing new knowledge about their experiences in and through the world. They do so in an atmosphere that emphasizes cooperative, student-directed, and peer-group teaching and learning strategies. The primary outcome of this approach is that through the creation and sharing of personal meaning-making, students foster a greater understanding of themselves and others and awaken to alternative possibilities in the world. Art education provides an opportunity for children to respond to the question, “*must things be as they are?*” In doing so, they cultivate a more peaceful and socially just world and education becomes transformative.

Child-centered lesson units based on this philosophy and written by our pre-service art educators vigorously exceed the Pennsylvania Department of Education Academic Standards for the Visual Arts. Moreover, because it is child-centered, this philosophy supports educators in teaching students with diverse needs, such as students who are learning the English language and those with disabilities.

To carry out the ambitious goals set forth within this philosophy of art education, pre-service art educators at Moravian College must develop and sustain their own art practice and use their art practice to inform their pedagogy. In doing so, art educators come to understand their studio art practice as research, as the place where they are constructing new knowledge. Through the mastery of art processes and techniques, through the understanding of materials and their potential for shaping ideas, the pre-service educator calls on these experiences as he or she writes curricula that support and challenge the artistic, cognitive, and social development and learning styles of all children.

**Disability Statement**

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

**Academic Honesty Policy**

Moravian College expects students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist other students in efforts to complete their own work. This policy of academic integrity is the foundation on which learning at Moravian is built. See p. 47 in the Moravian College 2008-2010 Catalog. Also see the Student Handbook online at: <http://www.moravian.edu/studentLife/handbook/academic/academic2.html>

All violations of academic honesty reported to the Dean are shared with the Teacher Education Committee at the time the candidate's application for student teaching is being considered. In the past, such violations have prevented the Committee from approving some candidates for student teaching.

**Syllabus is subject to change**

Please note that this syllabus is subject to change, due to the needs of the students and to meet requirements of the art department and/or college. It is imperative that students attend class, seek out and stay apprised of changes or modifications of this syllabus.



**Art Education**  
**“Short” lesson plan format**  
**(1-page maximum)**

**I. Overview of the lesson:**

- A. Title of lesson
- B. Grade and medium
- C. Expected length (such as Day 1 of 4; or Day 2 of 3, etc.)

**II. Big Idea** (major understanding): What is the larger idea associated with this lesson that transcends grade level?

**III. Essential Questions:** Questions that are specifically linked to the Big Ideas. They should frame student inquiry, promote critical thinking, and assist in learning transfer.

**IV. PDE Academic Standards for the Arts and Humanities** – just list Standards

**V. General Objectives:** Referred to as *concepts* on SAS/PDE website. Describe what students should know (key knowledge) as a result of this instruction specific to grade level.

**VI. Behavioral Objectives:** Referred to as *competencies* on the SAS/PDE website. Describe what students should be able to do (key skills) as a result of this instruction, specific to grade level.

**VII. Instructional Materials:** List materials

**VIII. Vocabulary: Tier 3** words. List words and language specific to content of this lesson.

**IX. Instructional Procedures:**

- A. Motivational Dialogue: List 1 question/statement for each section:
  - (1) Topic question, statement, or activity
  - (2) Association Dialogue
  - (3) Visualization Dialogue
  - (4) Demonstration
  - (5) Transition
  - (6) Mid-point review of the day’s work/ re-focusing (**Formative Assessment**)
  - (7) Clean up
  - (8) Critique/Closing dialogue (**Summative Assessment**)

**X. Differentiated instructional strategies** for diverse learners. Simply list each student’s initials and how you will **differentiate instruction** for him/her.

**XI. Reflection & Self-Evaluation:**

- A. What worked?
- B. What did not work?
- C. How can the lesson be improved?

**Art Education**  
**“Long” lesson plan format**

**I. Overview of the lesson:**

- A. Title of lesson
- B. Grade and medium
- C. Expected length (such as Day 1 of 4; or Day 2 of 3, etc.)

**II. Big Idea** (major understanding): What is the larger idea associated with this lesson that transcends grade level?

**III. Essential Questions:** Questions that are specifically linked to the Big Ideas. They should frame student inquiry, promote critical thinking, and assist in learning transfer.

**IV. PDE Academic Standards for the Arts and Humanities**

In regular, block lettering state the number and the Academic Standard in the Arts and Humanities that this lesson supports. Then continue the sentence so that you identify how your lesson meets this Standard, in *italics*. For instance:

Standard 9.3.8. Grade 8. D. Critical Response. Students will evaluate works in the arts and humanities using a complex vocabulary of critical response *by identifying and discussing abstract and expressive qualities in their own artwork and the work of their peers.*

**V. General Objectives:** Referred to as *concepts* on SAS/PDE website. Describe what students should know (key knowledge) as a result of this instruction specific to grade level.

**VI. Behavioral Objectives:** Referred to as *competencies* on the SAS/PDE website. Describe what students should be able to do (key skills) as a result of this instruction, specific to grade level.

**VII. Instructional Materials:** List materials and the following:

**Proper Care:** Students should know the proper care of materials; note any particular care in handling materials.

**Recycling & Conservation:** Note how you will encourage recycling and the conservation of materials.

**Advanced Prep Needed:** Describe what materials need to be prepared before the students come to class.

**Distribution & Room Arrangement:** Describe how the materials will be organized and retrieved by students. Describe the arrangement of the room.

**VIII. Vocabulary: Tier 3** words. List and define words and language specific to content of this lesson.

**IX. Instructional Procedures:**

- A. Motivational Dialogue in Question and Answer format. **Boldface** and use **Tier 3 vocabulary words** in context in your dialogue. Minimum of 2 typed pages.
1. Topic question, statement, or activity
  2. Association Dialogue
  3. Visualization Dialogue
  4. Demonstration
  5. Transition
  6. Mid-point review of the day's work/ re-focusing (**Formative Assessment**)
  7. Clean up
  8. Critique/Closing dialogue (**Summative Assessment**)

**X. Differentiated instructional strategies** for diverse learners.

A. For English Language Learners (ELL's). **Boldface** and define terms associated with ELL's in this section. Describe how you will use effective instructional planning and assessment integrating the **Pennsylvania Language Proficiency Standards for English Language Learners PreK-12 (ELPS)**. Identify the Standard this lesson will support and *in italics, how this specific lesson supports this specific Standard*. Identify ways your lesson will assist ELL's in all aspects of **language acquisition: speaking, reading, listening, and writing.**

B. For other diverse learners, list each student's initials or the diverse need that he/she has and how you will **differentiate instruction** for him/her. How will you **scaffold instruction**, use **assistive technology** and/or **universal design** to ensure the goals of students' **IEP's** are met?

**XI. Reflection & Self-Evaluation:**

- D. What worked?
- E. What did not work?
- F. How can the lesson be improved?

**XII. Suggested Instructional Strategies** – What instructional practices or strategies will be used? You and your supervisor will discuss these questions after each observation at your school. Plan on thinking about these questions as you write your lesson plans so that you will be prepared to discuss your responses with your supervisor. You are not required to write out your responses.

**W:** How will you help your students to know where they are headed, why they are going there and what ways they will be evaluated along the way?

**H:** How will you hook and hold students' interest and enthusiasm through thought-provoking experiences at the beginning of each instructional episode?

**E:** What experiences will you provide to help students make their understandings real and equip all learners for success throughout your course or unit?

**R:** How will you cause students to reflect, revisit, revise, and rethink?

**E:** How will students express their understandings and engage in meaningful self-evaluation?

**T:** How will you tailor (differentiate) your instruction to address the unique strengths and needs of every learner?

**O:** How will you organize learning experiences so that students move from teacher-guided and concrete activities to independent application that emphasize growing conceptual understandings as opposed to superficial coverage?

**Art Education**  
**Description of sections in lesson plan format**

**Big Idea** (major understanding): What is the larger idea associated with this lesson that transcends grade level?

Example from SAS website: “People have expressed experiences and ideas through the arts throughout time and across cultures.”

**Essential Questions:** Questions that are specifically linked to the Big Ideas. They should frame student inquiry, promote critical thinking, and assist in learning transfer.

Example from SAS website: “How has art been used to represent and record everyday life?”

**General Objectives:** Referred to as *concepts* on SAS/PDE website. Describe what students should know (key knowledge) as a result of this instruction specific to grade level.

Example from the SAS website: “Artists throughout history have created works of art that represent and record everyday life.”

**Behavioral Objectives:** Referred to as *competencies* on the SAS/PDE website. Describe what students should be able to do (key skills) as a result of this instruction, specific to grade level.

Example from the SAS website: “View and create works that record aspects of daily life.”

**Motivational Dialogue. Question & Answer Format.**

You will write out a “script” of how you imagine the dialogue unfolding. Once you have completed this lesson with children in the classroom, you can revise it accordingly. Here, you should be **scaffolding instruction** to maximize instructional access to all students. If a lesson continues the following day, simply include another section titled, “Day 2 Motivational Dialogue,” “Day 3, Motivational Dialogue,” etc.

This section must be written in “Question & Answer” format. List your questions first then list possible responses you might get from your students, *in italics*.

Use academic terminology:

- **Boldface** the academic terminology that you are introducing or reinforcing in this lesson through dialogue. These terms should be written on the blackboard or other space in the room.
- You may keep an on-going list of terms on permanent display in the classroom or have students write them in their journals.
- Refer back to previously-learned terms as appropriate. The content of lessons should be built on prior lessons and set the stage for upcoming lessons. Your lessons must show evidence that learning is **scaffolded**.

## Motivational Dialogue

- (1) **Topic question, statement, or activity.** Consider something that will support **universal instruction**, like showing a short movie clip, a magic trick, a skit, or reading a picture book, etc. This part of your motivational dialogue introduces your theme and grabs the students' attention. You might even have an object to show students that relates to your topic question. You can begin with a question that relates to your students' life experiences. Example:

*On the way to school today I saw lots of children waiting for the bus. Where are some other places people wait? ...* the teacher must open the discussion with a lively question that immediately focuses youngsters' reflections about the particular topic (Burton, 1996, p. 21).

- (2) **Association Dialogue** – makes connection between the students' lives and experiences and the art-making activities; "...the teacher guides youngsters toward broadening their frame of reference and clarifying their associations to the experience introduced at the opening of the lesson" (Burton, 1996, p. 21). You might go directly to the Transition or another Demonstration, if this lesson is a continuation of a lesson you started on a previous day.
- (3) **Visualization Dialogue** – introduce/describe the art activity; your instructions should allow students to connect their ideas to action on materials; allows students the opportunity to think through and express, through dialogue, how they will begin working. "The teacher might open the segment of the lesson with a brief summary statement such as: *We have thought about lots of different places where people gather together in groups* (enumerate some of the different ideas offered by the children). Depending on the objective of the lesson, questions should now be raised which focus thinking on a specific property, quality, or use of a material and how this might relate to particular ideas... The purpose of the visualization dialogue is to encourage youngsters to think of their own approaches to a material..." (Burton, 1996, p. 22).
- (4) **Demonstration** – "If a demonstration is to be used as part of the lesson, it should be inserted into the general flow at the most appropriate point, at the beginning, middle, or end. Demonstrations can range from slide presentations, to movies; gathering around a table to examine natural form objects; observing/visiting an artist at work; attending to a complex technical procedure such as linoleum printing or etching" (Burton, 1996, p. 23).
- (5) **Transition** – Provides the students with specific instructions on how to begin the art activity; help students focus on how and where to start their art activity. The teacher might ask "What is the first thing you will begin with?" (Burton, 1996, p. 23). This means going beyond practical or logistical things they will do first, like "write my name on the paper" or "sit down." Rather, when you ask the students, "What is the first thing you will do to begin?" you are asking them to think about how to make the transition from having ideas in their minds to taking action with the materials.

(6) Mid-point review of the day's work/ re-focusing (**Formative Assessment**)

(a) As they are working, describe how you will remind students (as a whole class or in small groups) of the learning objectives and re-focus their work, if needed.

(b) Give students the opportunity to share difficulties or problems they are having and ask the rest of the students for possible solutions to these problems. Allow students to display and critique partially-completed works.

(c) Provide examples of how instructional strategies could be modified to support students with diverse needs, such as students who have disabilities or who are learning the English language.

(d) Use the following words and phrases in formative assessments, to nurture students to think about their work in sophisticated ways: "*decisions, planning, think about, what if, you might consider, I wonder if, experiment, it might be because, you could try (x or y or z)*" (Hetland, Winner, Veenema, Sheridan, 2007, p.17).

(e) Consider how you will encourage students to work through difficulties they might be encountering, or to just follow a set of ideas through to completion. Mid-point critiques can assist with this. Consider comments like: "keep going, work through the difficult parts, focus, I know this is not easy, be patient" (Hetland, Winner, Veenema, Sheridan, 2007, p. 42).

(7) Clean up

Describe procedures for clean up. Note how students are assigned clean-up tasks. Describe how completed work or works-in-progress will be organized and stored. How will completed work be organized and accessible for grading by the teacher? Will students keep portfolios or have shelves or containers for their work? If so, describe them.

- (8) Critique/Closing dialogue (**Summative assessment**)
- (a) Students' works of art are displayed and the teacher facilitates a class discussion.
  - (b) Consider selecting and arranging "works to encourage students to draw thoughtful comparisons among them" (Hetland, Winner, Veenema, Sheridan, 2007, p. 20).
  - (c) Some possible questions for closing dialogues:
    - (a) What was the purpose of today's class work?
    - (b) How did your artwork meet that purpose? How does it fit into our list of qualities or characteristics that we were looking for at the beginning of the lesson?
    - (c) Where are those qualities and characteristics evident in your work or in your classmates' works?
    - (d) Where can you find an original idea or original response to the lesson objective? What makes it original?
    - (e) Look at your work, and think about what's wrong with it. What was the hardest thing about this assignment? Was there something that did not work like you wanted it to? Was there something that was frustrating or difficult for you? What are possible solutions to this difficulty or problem?
    - (f) How was the work made? What techniques were used? How could it have been made differently? (Hetland, Winner, Veenema, Sheridan, 2007, p. 28).
    - (g) Where did you go off on your own ideas and extend your thinking outward from the original lesson objective, finding original solutions or creating original images? How can your ideas be even further extended?
    - (h) What is one aspect or one part of someone else's artwork that you really like? Why?
    - (i) Use the vocabulary listed on the blackboard (or wherever you have them displayed) in a description of your classmate's work. (See Hetland, Winner, Veenema, Sheridan, 2007, p. 71).
    - (j) Instruct students to make constructive criticism about the work of their peers. Make positive statements first and then phrase "suggestions for improvement in neutral terms (e.g. 'I wonder what would happen if you...,' 'Have you thought about trying...,' 'That makes me think about...,' and 'I had trouble with that in [x assignment] and I tried... and it worked pretty well.')" (Hetland, Winner, Veenema, & Sheridan, 2007, p.17).
    - (k) If students are to continue the activity during the next class meeting, ask a question that gets them thinking about how to begin, such as "Next time we meet, what is the **first** thing you will do to continue your work?" or, "Next time we meet, what will you need to do to continue where you left off?" Motivational dialogue for the following class could begin with a critique of the works-in-progress; Hetland, Winner, Veenema, & Sheridan (2007) call this a "low-stakes evaluation" (p. 69).
    - (l) If this is the final critique of completed work, ask the students how they might apply the things they have learned in this lesson to their future work. "The discussion aims to guide individual students' future work and help them envision new possibilities" (Hetland, Winner, Veenema, Sheridan, 2007, p.27).



## **Differentiated instructional strategies** for diverse learners

### EXAMPLE:

Written by Art Education student, Amanda Raiser, Fall 2010:

**English Language Proficiency Standard 1:** English language learners communicate in English for SOCIAL AND INSTRUCTIONAL purposes within the school setting *by providing suggestions during demonstration and participating in mid-point review discussions regarding the quality of their clay bowls or plates and a classmate's clay forms as it relates to their favorite food.*

- **Listening** – Students will explore on their own, as well as learn from both the instructor and classmates, different examples on how to create slab, coil, and textures in the clay. By exploring the qualities of clay alongside classmates, ELL's will be less inclined to turn on an *affective filter*, but instead take risks as their classmates do.
- **Speaking** – Students will develop *expressive vocabulary* from the lesson's terms through participating in mid-point and final critiques, such as commenting on a classmate's sculpture, suggesting ways students can improve work, or displaying their own work for discussion, all alongside a peer buddy. Working with a peer in a *cooperative learning* environment encourages the development of a speaking language.

**English Proficiency Standard 2:** English language learners communicate information, ideas, and concepts necessary for academic success in the content area of LANGUAGE ARTS *by writing and reading vocabulary words.*

- **Reading** - Students will refer to vocabulary words written on the board as they work. This will help develop student's *receptive vocabulary*.
- **Writing** – Students will write vocabulary words and definitions in their own booklet for reference. This will reinforce art terminology and assist in developing writing skills.

EXAMPLE:

Written by Art Education student, Amanda Raiser, Fall 2010:

The teacher will review the **Individual Education Plan** of students within the class in order to create specific objects to help each student, or multiples students find success in the art classroom. The teacher will also create **Universally Designed** strategies to help all students stay on track.

- **Learning Disability in Reading** – Students will be encouraged to write an answer to the daily warm-up question, but will not be graded on their grammar. This will allow the students to write meaningful answers without any threat of corrections. Students will also need to write vocabulary words and definitions in their warm-up booklet. Here, students can copy directly from the board, and will be encouraged to draw pictures if needed.
- **Giftedness** – student will be encouraged to participate in mid-point review and final critique with thoughtful and meaningful dialogue in order to reach the student’s Annual Goal: “analyze, synthesize and evaluate material relevant to topics being covered.”
- **Positive Behavior Support Plan** – Teacher will also comply with strategies written in student’s IEP, including prompting student for any transitions, giving “A” or “B” options, positive reinforcement with verbal praise or “Hornet 5,” and giving clear, concise directions. Teacher will follow recommended “daily point sheet” for student, which includes:
  - Following teacher direction.
  - Decreasing the number of verbal outbursts from 15 times a period to 5 times a period.
  - Decrease inappropriate touching of others from 5 times a period to 1 time - a period.
- **Students who have trouble focusing (Universal Design)** - The teacher will keep a poster of vocabulary words in the room to reference throughout the lesson. The teacher will also create a list of goals to be completed throughout the class period, and reference them to help keep students on track. The teacher will frequently cue students to stay on task or prompt them to answer questions.

Resources that will enhance comprehension of instruction and implement **Universally Designed Instruction** may include one-on-one demonstrations, written instructions or hand-outs, reference books, reproductions or original artworks and objects for students to view and/or handle, maps, charts, students’ journals or sketchbooks, and instructional media like videos with closed captioning, audio books, Powerpoint or Internet presentations. List related web sites.

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- McCollister, S. (2002). Developing criteria rubrics in the art classroom. *Art Education*, 55(4), 46-52.
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Common terms associated with ELL's.  
Use and define these terms, and others, in your lesson plans

Affective filters  
Cognitive load  
Context clues  
Cultural load  
ESL (English as a Second Language)  
ESOL (English Speakers of Other Languages)  
Expressive vocabulary  
Inclusive  
Language acquisition  
LEP (Limited in English Proficiency)  
Peer tutoring  
Receptive vocabulary  
Syntax

Due Jan 25:

How does your teaching impact your art-making practice? And vice-versa? How do the art activities presented in your curriculum reflect your teaching philosophy? How did your art-making practice influence the choices you made for your curriculum? How does this curriculum prepare students to “find and solve problems that have both local and global import?” What “big ideas” are you exploring through your curriculum and through your own art practice?