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MORAVIAN COLLEGE

A S M A L L N A T I O N A L T R E A S U R E

EDUC 213.2 AB The Arts: Creative Expression

Moravian College Spring 2012

3/15/2012 -4/26/2012

Art Building Room 7

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"Too often we give children answers to remember rather than problems to solve."

Quotes by former students:

Throughout the course of this entire class I have been trying to remember what it was like when I was a kid; how I felt when I played with paint or sculpted monsters out of model magic.

I never took into consideration that art work is a form of self-expression, imagination, and creativity. Just because my art work may not look like it should be in an art museum does not mean that it is not a great piece of work.

As teachers, we need to remember that it is not the type of art that we see with our eyes that is important. We need to look at the masterpiece with our heart to understand the student. If, as teachers, we do this, our students will be more open to be creative. We also need to know how to prompt them, in certain times, to be creative.

After reading the assigned passages for this class, I've come up with one underlying message: Art is a major factor in the development and growth of children.

Course Description:

In this course the emphasis will be on the process and not the product. Students will learn how to guide young children in creatively expressing themselves in the arts: visual, dance, movement, and drama. Students will also learn how to extend the arts into homes and families. National standards will also be addressed. (Note: In combination with Education 214.2, this course fulfills the Learning in Common M6 requirement.) Prerequisites: QPA of 2.70, Education 100.2, and 160.

Required Texts: (All are available on Blackboard)

Bartel, Martin (2011) "Ten Classroom Creativity Killers"
<http://www.goshen.edu/art/ed/creativitykillers.html>

Bronson, P. & Merryman, A. "The Creativity Crisis." *Newsweek*, July 10, 2010, retrieved July 27, 2010 from <http://www.newsweek.com/2010/07/10/the-creativity-crisis.html>

Eubanks, P. (2002). [Students who don't speak English](#). *Art Education*, 55(2), 40-45.

Furniss, G. (May/June 2007). Practical considerations for teaching artists with Autism. *School Arts*, 6.

UDL, National Universal Design for Learning Task Force. "The facts for educators." (pdf available on Blackboard). Retrieved from: udl4maryland.webs.com/UDLEducatorsFactSheet.pdf

Vize, A. (2005). Making art activities work for students with special needs. *Art and Activities*, 138(4), 17,41.

You-Tube video: UDL at a glance

- http://www.udlcenter.org/resource_library/videos/udlcenter/udl#video0

Additional required resources:

PA Dept. of Education Standards Aligned System



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

Goals of the course:

Students will be able to:

- Develop interdisciplinary art activities for students in pre-k through grade four that support their cognitive, social and artistic development and encourage constructive play, sensory exploration, and metaphorical thinking (**Universal Design for Learning – UDL**) through the development of ideas for works of art that have personal and global meaning.
- Write an interdisciplinary art-based lesson that exceeds **Pennsylvania State Academic Standards** and identify strategies for teaching students with diverse needs, such as **English Language Learners**.
- Understand the **development of creativity** and the sources of ideas for art-making; expand their creative thinking skills; awaken and open their **imaginations** so that they may create lessons that foster the same in their students.
- Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline. (**Visual literacy**)
- Demonstrate the context of art in history and society, showing relationships between the visual arts and literature, philosophy, music, history, religion, and other disciplines. (**Interdisciplinary learning**)
- Develop an appreciation of the visual arts and the creative process in the fine arts. (**Arts Appreciation**)

Student Chapter of the National Art Education Association

We have a group of art education students who meet most Wednesdays from 4-5pm in the Root Cellar, to plan art education related events (and to just eat and chat...). All students are welcome to attend these meetings. Each semester, we plan studio workshops like papermaking, bookmaking, and ceramics; we also plan fundraisers, like silent auctions; we attend professional conferences, like NAEA in New York City, PAEA in Gettysburg, and the annual art ed conference at Kutztown University. We are also beginning to plan a summer art camp for kids. All Moravian College students are welcome to attend our meetings and find out more about our club.

Course Requirements:**Class Participation**

- You come to class having completed required assignments.
- You are prepared to participate in discussions and artmaking activities. You give thoughtful, respectful responses on a regular basis, you share your own ideas and you offer feedback to your peers regarding their work.
- You take notes in class and appear engaged and interested.
- You come to class on time and you are prepared to stay for the entire duration of the session. You avoid leaving the room, except during breaks.
- Your mobile devices are silenced and out-of-sight for the duration of the class (except when using them for class work).
- You read course requirements and follow the instructions carefully.
- You take initiative in class, you go above and beyond what is expected.

These qualities demonstrate active learning and show that you take responsibility for your own learning. It is within the instructor's purview to apply qualitative judgment in determining this portion of your grade.

Possible Collaboration with Saucon Valley Elementary School

We have the possibility of teaching art lessons based on the story, "Me & Uncle Romie" by Claire Hartfield. This lesson would be taught in a 3rd grade classroom at Saucon Valley Elementary School in Hellertown. Final authorization still needs to be obtained. Students in EDUC 213.2 need to have valid clearances, TB tests, and transportation. If we are unable to go to SVES, students will present their lessons to our class instead. Students in our class will make each of the projects.

Critique of readings

You will write a 1 page critique of assigned readings, responding specifically to the question, "How can you create a lesson based on children's literature that allows for children's creativity?"

Practice-run of art projects you will make with children at Saucon Valley Elementary School

In class, we will make the projects that you plan to make with the children at SVES.

Handmade Book

You will create a hand-made book in class, making connections between art-making and literacy.

Final Lesson Plan

You will write a lesson plan based on the project you made with the children at Saucon Valley Elementary School. The lesson plan format and grading rubric are found at the end of the syllabus.

Requirement	Grade "weight"
Class Participation	20%
1-page critique of reading	15%
Practice-run of art projects you will conduct with children at Saucon Valley Elementary School	20%
Handmade Book	20%

Final Lesson Plan	25%
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Attendance

For classes that meet once a week: **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. Notes from the Moravian College Health Center will no longer be accepted, unless you were actually seen by a doctor or nurse for your illness. No back-dating of notes.

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 to find out what you missed (not the professor's responsibility to tell you) and to catch up in a timely manner.

Grading

Criteria for grading: Critique of readings

10 points deducted each day an assignment is late.

You will write a 1 page critique of assigned readings, responding specifically to the question, "How can you create a lesson based on children's literature that allows for children's creativity?"

20 points each:

- Well organized, free of typos and grammatical errors.
- Responds to the question in the assignment
- Doesn't just summarize the readings, but shows evidence of the student's own critique and evaluation of the readings.
- Shows evidence that the student read the entire assignment, not just the first page or two.
- Shows evidence of practical applications of the readings in the classroom.

Criteria for grading the "Practice-run of art projects you will conduct with children at Saucon Valley Elementary School:"

10 points are deducted for each day an assignment is late.

20 points each:

- Student is organized and prepared on the day of the art-project
- Student brings an outline or written draft of the lesson.
- Student completes a sample, during class, of the art project that he/she will present at Saucon Valley Elementary School
- Student participates in a closing critique, where students described what worked, what didn't and how the lesson could be improved.
- Student shows evidence of carrying ideas through to completion; shows a positive attitude while persevering through to completion; Shows improvement throughout project. Assists others as needed.

Criteria for grading handmade book

10 points are deducted for each day the assignment is late.

25 points each:

- Student experiments with materials and structures (formal choices) in original ways to communicate his/her ideas (conceptual interests).
- Student shows evidence of carrying ideas through to completion; shows a positive attitude while persevering through to completion
- If student finishes their work before others, he/she finds ways to extend project: help others, offering ideas, suggesting materials. Student stays actively engaged in class throughout the duration of the class.
- Students relate their ideas to assigned readings, lectures, and possible implications for the classroom. There is evidence of actively engaging in the content of the class and making professional connections.

Criteria for grading Lesson Plan: Found at the end of the syllabus

10 points are deducted for each day the assignment is late.

Standard numeric grading scale:

A	94-100
A -	90-93
B+	87-89
B	84-86
B -	80-83
C +	77-79
C	74-76
C -	70-73
D +	67-69
D	64-66
D -	60-63
F	below 60

Course Outline & Schedule

March 15

Welcome & Introductions

Review syllabus & content on Blackboard

Review Lesson Plan Format & Grading Rubric (at end of syllabus)

March 22

Due: 1 page critique of the readings & TED talks. How can we provide more opportunities for creativity in the classroom?

DUE: Watch TED talks by Sir Ken Robinson. Discussion: How can we provide more opportunities for creativity in the classroom? Links to these TED talks are found on Blackboard:

- Ken Robinson says schools kill creativity
- Sir Ken Robinson: Bring on the learning revolution!
- Sir Ken Robinson on Creativity and Changing Educational Paradigms

READINGS DUE:

- Bartel, Martin (2011) "Ten Classroom Creativity Killers"
<http://www.goshen.edu/art/ed/creativitykillers.html>
- Bronson, P. & Merryman, A. "The Creativity Crisis." *Newsweek*, July 10, 2010, retrieved July 27, 2010 from <http://www.newsweek.com/2010/07/10/the-creativity-crisis.html>

March 29:

Bookmaking Workshop

DUE: Bring in 2-3 ideas for possible lessons ideas, based on the story, "Me & Uncle Romie." One should be based on making a collage.

READINGS DUE:

- "Me & Uncle Romie" by Claire Hartfield

April 5

Practice-run of art projects you will conduct with children at Saucon Valley Elementary School (pending approval)

Due: Draft of lesson plan. How will you adapt your lesson for students with diverse needs? Bring enough copies of your lesson for everyone in the class, including me. We will review it and give you our ideas and suggestions. (If you'd like me to make copies, email it to me 48 hours in advance.)

Readings Due:

- Eubanks, P. (2002). [Students who don't speak English](#). *Art Education*, 55(2), 40-45.
- Furniss, G. (May/June 2007). Practical considerations for teaching artists with Autism. *School Arts*, 6.
- UDL, National Universal Design for Learning Task Force. "The facts for educators." (pdf available on Blackboard). Retrieved from:
udl4maryland.webs.com/UDLEducatorsFactSheet.pdf
- Vize, A. (2005). Making art activities work for students with special needs. *Art and Activities*, 138(4), 17,41.
- You-Tube video: UDL at a glance
 - http://www.udlcenter.org/resource_library/videos/udlcenter/udl#video0

April 12 & 19

Saucon Valley Elementary School
(pending approval)

April 26

Final Lesson Plan Due

Recap of Projects at SVES

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.

Learning Services Office

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, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Office of Learning Services. Students are also encouraged, yet not required, to inform course faculty of those situations that can affect academic performance. Resources may be available to aid students who are experiencing academic difficulty. It is important to contact the office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion. Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first **MUST** meet with either Mrs. Laurie Roth in the Office of Learning Services (for learning disabilities and/or ADD/ADHD) or Dr. Ronald Kline in the Counseling Center (for all other disabilities).

Policy on Academic Honesty

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor. Moravian College expects students to perform their academic work honestly and fairly. 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>

! Attention Education Majors: 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.

Guidelines for Honesty

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including the Internet) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. It is the instructor's responsibility to make clear to all students in his or her class the preferred or required citation style for student work. For this course, students may use APA or another citation style with which they have already worked.

Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source.

You may not collaborate during an in-class examination, test, or quiz. You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or instructed to do so by the course instructor. If you have any reservations about your role in working on any out-of-class assignments, you must consult with your course instructor. We try to establish a community of writers who can review and provide helpful criticism of each other's work. Although no students in your class or in the Writing Center should ever be allowed to write your paper for you, they are encouraged to read your work and to offer suggestions for improving it. Such collaboration is a natural part of a community of writers.

You may not use writing or research that is obtained from a "paper service" or that is purchased from any person or entity, unless you fully disclose such activity to the instructor and are given express permission.

You may not use writing or research obtained from any other student previously or currently enrolled at Moravian or elsewhere or from the files of any student organization, such as fraternity or sorority files, unless you are expressly permitted to do so by the instructor.

You may not use writing or research that you completed in high school or in another course at Moravian College or at any other college or university that you attended in the past.

You must keep all notes, drafts, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time.

Plagiarism

A major form of academic dishonesty is plagiarism, which we define as the use, whether deliberate or not, of any outside source without proper acknowledgment; an "outside source" is defined as any work (published or unpublished), composed, written, or created by any person other than the student who submitted the work (adapted from Napolitano vs. Princeton). Instructors often encourage—and in the case of research essays, require—students to include the ideas of others in their writing. In such cases, students must take care to cite the sources of these ideas correctly (in other words, to give credit where credit is due).

At Moravian, if an instructor suspects plagiarism or any other form of academic dishonesty, the student will be asked to show the notes and drafts contributing to the final version of a paper. The instructor also has the right to review any books or periodicals that were used. The grade for the paper will be suspended until these materials have been reviewed. An instructor who suspects a student of violating the policy on academic honesty with regard to an assignment, requirement, examination, test, or quiz will consult with the Department Chair and Academic Dean using a blind copy of the work in question, to verify the violation. If the charge is verified, the instructor will, in almost all cases, assign either a grade of zero to the academic work in question or a failing grade in the course in which the violation occurred. The student must be informed in writing of the alleged violation and penalty; a copy of this memo must be sent to the Associate Dean of Academic Affairs. A student may appeal either a charge of academic dishonesty or a penalty as follows: First, to the course instructor. Next, in the case of a First Year Seminar, to the Chair, First Year Seminar. Next, to the Academic Standards Committee, chaired by the Associate Dean for Academic Affairs.

Writing as a Process

Writing is more than simply a report of what you know and see; it is also an important way of exploring a subject. Developing a finished piece of writing through time and involving the recursive process discussed below can deepen your understanding of the world and yourself in a way that reading and thinking by themselves cannot. By practicing writing in this way, we hope that you can eventually become your own teacher/editor and be able to use writing as a way of learning. Here is a brief overview of the usual process, based on what we know about how successful writers actually work.

Prewriting (or planning) is the work you do before composing and includes those important early decisions about purpose, audience, and style to. Prewriting also means reading, taking notes, talking to others, outlining, or freewriting—in other words, gathering together your information and thoughts.

Writing (or drafting or composing) those first words on a blank page is sometimes the most difficult step, often preceded by procrastination and anxiety that the writing will not work and that you might fail. Beginning writers should remember that it is neither natural nor possible for the words to come out just right the first time. Trying to make each sentence perfect before going to the next is one of the worst things to do. Writing takes time and often trial and error to become exact. Therefore, writing the first draft should be the fastest part of the process. You should write freely and without concern for style or mechanics in order to probe your ideas and let the act of writing help you discover what needs to be said. This first draft should be an open conversation between you and the writing. But for this conversation to move forward, you the writer must continue to put words on paper and respond to those words by writing more. Most any words will do to start the ball rolling, to set up this dialogue between you and the page. You are simply using writing to make yourself think in a sustained way about your topic. You are not even sure yet what you wish to say. What comes out may surprise you. But at least give yourself a chance to let your thoughts flow in writing without trying to make each sentence correct before going to the next.

Revising is the crucial stage. Indeed, it has often been said that good writing is rewriting. It is through multiple drafts that a piece of writing is developed to fulfill the writer's purpose for a reader. You may add paragraphs and sentences while deleting old ones, or restyle flabby sentences and sharpen word choice now that the ideas are clearer. You may even trash much of what you have written in a first draft as your purpose and your sense of yourself in relation to your audience becomes sharper. Always ahead in revision are several opportunities to improve what you are working on.

Final editing and proofreading occur as you approach completion of a writing project. For the first time, the writer inspects and verifies the grammar and spelling and punctuation. Good writing is much more than good grammar, but for most academic essays, the two go together. So writers at this point become concerned that no spelling or grammatical blunder will interfere with a reader's ability to understand and enjoy what was written.

You will not always have as much time as you would like for every essay. All of us, students and teachers alike, must learn to live within the limitations of this special version of life called college. But you can still practice this process of writing, learning to anticipate each stage and the writing problems that are a part of it. Someday your success will almost certainly depend, at least in part, on your ability to write meaningfully and to write with style. This semester is the time to start to get ready for that moment.

Moravian College Art Department Mission Statement

The Moravian College Art Department cultivates a vibrant academic community committed to creative and critical thinking. Our faculty and students share a passion for art as a celebration of the mind's imaginative and intellectual powers. Art is by nature an interdisciplinary and trans-cultural field that invites students to consider how art reflects and shapes society, politics, ethics, and culture. At Moravian College, art-making is a form of meaning-making that relies on invention, research, and an infinitely curious mind to construct new knowledge, foster self-expression, and explore visual communication. Students are given the opportunity to unleash their creativity through dynamic projects that embrace risk-taking, problem-solving, revision, and self-reflection.

Working at the forefront of new approaches to teaching, learning, and technology, the Art Department is grounded in strong traditional foundations. Our program lays the groundwork for students to integrate and appreciate art throughout their lives, encouraging leadership in their fields and within the global community. Under the mentorship of our outstanding faculty, our students are provided with a strong, personalized academic major, combined with innovative hands-on learning experiences and opportunities for community engagement and collaboration. The Art Department is committed to providing professional opportunities through our internships; in-house graphic design studio; student teaching; on- and off- campus student exhibitions; visiting guest lectures; study abroad experiences; student-run organizations; and participation in conferences, workshops and presentations.

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.



I. Overview of the lesson:

- A. Date of lesson
- B. Expected length
- C. Your name
- D. Grade, discipline, and topic

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. Pennsylvania State Standards/Eligible Content

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

VIII. Vocabulary: Tier 3; words and language specific to the content area

IX. Instructional Procedures:

- A. Introduction
- B. Motivation
- C. Development
 - a. What does the teacher do?
 - b. What do the students do?
 - c. Does my procedure thoroughly describe the steps so that another teacher could replicate them?
- D. Strategies for diverse learners
- E. Summary and Closure
- F. Assignment

X. Assessment:

- A. Formative
 - a. Describe the student products or performances you will look at and how they will be evaluated.
 - b. What tools will be used to document student progress? Submit blank copies of these tools.
- B. Summative – How will you assess whether or not the objectives were met?

XI. Reflection & Self-Evaluation:

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

XII. Suggested Instructional Strategies – What instructional practices or strategies will be used?

- 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?



MORAVIAN COLLEGE
A S M A L L N A T I O N A L T R E A S U R E

**Lesson Plan Rubric
EDUC 213.2**

Criteria	Points Possible
Overall format Lesson plan is typed, includes all parts, has correct spelling	10
Standards Number and description of standard	5
Big Idea and Essential Questions Questions are linked to the major understanding	10
Objectives Must include general and behavioral objectives	5
Materials List of materials	5
Motivational Introduction Establish a purpose of the lesson, connect lesson to prior knowledge, engage learners	15
Development of lesson with teaching strategies Sequential development, appropriate methods, modeling	15
Strategies for Diverse Learners Note the diverse need and the accommodations that are made	15
Summary and closure Deliberate review or recap of content	5
Student Assessment Include assessment tool, how it will be utilized, and purpose	5
Self evaluation What worked? What didn't? How could the lesson be improved? Be performance specific.	10

Standard numeric grading scale:

A	94-100
A -	90-93
B+	87-89
B	84-86
B -	80-83
C +	77-79
C	74-76
C -	70-73
D +	67-69
D	64-66
D -	60-63
F	below 60