

Table of Contents

<i>Contextual Factors</i>	p. 1
<i>Learning Goals</i>	p. 6
<i>Assessment Plan</i>	p. 7
<i>Design for Instruction</i>	p. 13
<i>Instructional Decision-Making</i>	p. 21
<i>Analysis of Student Learning</i>	p. 23
<i>Reflection and Self-Evaluation</i>	p. 28
<i>Appendix A (Rubrics)</i>	p. 34
<i>Appendix B (Visual Aids/Presentations)</i>	p. 35
<i>Appendix C (Lesson Plans)</i>	p. 40
<i>Appendix D (Student Work)</i>	p. 45

Contextual Factors

Community, School, and District Factors

“School A,” which is an alternative name for the school I am currently teaching at, is located in Central Iowa and is one of eight elementary schools in its district, or “District A.” District A consists of eleven schools that cater to over 6400 students from urban and rural areas. The district was created through the consolidation of three rural towns, which consisted of mostly Caucasian families. Today, one of those towns has become a suburb of a major city, which brought in several urban students from areas beyond the district’s boundary. Students in the district are diverse due to the fact they come from various living situations, such as rural settings and varying socioeconomic statuses. Currently, each District A school is still predominately Caucasian, with few minorities. The elementary school I’m currently teaching in, School A, is the lowest socio-economic school in the district, with 85% free and reduced lunch out of 179 total students between preschool and fifth grade, according to the secretary of the school. It is located in a small town at the northeast corner of District A that houses a state penitentiary. Students in this school come from varied home environments, such as one-parent and guardian families. The District A motto is, “Live. Learn. Lead. – Success for college, career, and civic life.”

Classroom Factors

The class I will discuss, “Class A,” is a fifth grade class that meets for art once a week for one hour. In the small art room, there are four long tables arranged side by side in a row. The two middle tables have picnic table-style seating, and the two outside tables have detached chairs. There are several reasons why the decision was made to put tables with chairs on the

outskirts of the room. A loud classroom is an **implication** created by behavioral students who have a tendency to be overly talkative and defiant when they are close to their peers and talking is allowed. This type of student will work better in their own chair because I stress the idea of “your own space” in the classroom. It’s easier to move a student when they act up by telling them to take their chair with them to another place in the room. In this classroom, there is a student in a wheelchair. An **implication** of a crowded classroom that affects her learning is that it makes it difficult for her to complete tasks that involve moving around the room. This can be solved by detached chairs on the outskirts of the room. Because of this arrangement, the student doesn’t have to maneuver into the middle of the room, but instead can wheel into the closest table with a moved chair. This classroom has access to Mac Book Laptops, which allows for integrated technology in the art room. Because of this opportunity, I can make accommodations in my lessons that include technology, such as, using them for photography and photo-editing, or for writing artist statements, which enforces literacy.

Student Characteristics

There are thirty-one students in the fifth grade Class A, which is 93% Caucasian, and has an equal amount of boys to girls. This class has six students with individualized education plans (IEP). Several of the students have behavioral issues, others have academic struggles, and one student is physically restricted to a wheelchair. A problem that affects a large majority in the class is that their attention spans are shorter than other fifth graders I have previously observed. Because several of the students display negative behavior, their acts have **implications** that affect the rest of the class, consisting of distracted peers. I need to make sure I keep directions as short as possible, and keep the seating chart organized to place students

with behavioral problems/disorders away from peers that tend to display the same behavior. Another situation that arises in Class A is their loud communication style. In art class, the students are allowed to talk during individual group time, which is laid out in the expectations we discuss at the beginning of the year. When the students in this class get to individual group time, their voice volume is at the highest level it can be, which takes a long time to quiet down. An **implication** of this is that not only does this disrupt the small school, but it distracts the rest of the class, leading to unfinished projects and wasted class time. Yelling over the students only makes the volume worse and waiting for quiet voices has also proven to be ineffective. To counter-act these disruptions, I've developed a non-verbal system in the classroom that allows the students who are listening to mimic my hand signals until the students who aren't paying attention are embarrassed to be the last to notice. In this class, when I'm energetic about the things we will be doing, my attitude reflects onto them. In the same way, when I constantly have to raise my voice to quiet down the room, the students become upset and no longer desire to work on their assignments. Maintaining a positive presence in the room is what I will strive to do in order to keep the students on task and excited for art from week to week.

Student Skills

As I stated earlier, there are several students in Class A that have individual education plans that will affect their learning during class. I chose three students that have different learning deficiencies, whom I will call, Student A, Student B, and Student C. These students all have at least one learning issue that affects their learning in the class. I chose these three fifth graders to represent and illustrate the diversity of the class, along with the possible situations that may arise during my instruction.

Student A is a male, classified as a “behavioral” student, or student with behavioral disorders/problems, who tends to act out aggressively during class. He is larger than his peers, which he utilizes to bully students frequently. An issue that affects his learning is his continuous outbursts when he becomes bored or distracted. He will scream, yell, punch things, and aggressively storm out of rooms. This has **implications** on the focus of the class, which is distracting to fellow students, as well as the teacher. He takes frequent breaks when these outbursts occur. I can make sure he doesn’t have outbursts by keeping him on task and actively performing duties in the room. Student A enjoys art, which I’ve observed by his focus on assignments and the quality of his finished work. If a project involves working with your hands, which most art project do, he is intensely focused and no distractions of his behavior arise. When I am delivering a lesson’s instructions, I need to make sure I am actively reviewing material and directions, so that the students, especially Student A, are more focused if I ask them to answer. An **implication** of his boredom is the way he will draw students off task and disrupt the class, so in order to stop this issue, he will be given jobs to do if he is finished with his work.

Student B is a student in a wheelchair that has trouble with fine motor skills. She has no mental disabilities, for her reading and writing skills are just as good, or better than the rest of her class. She loves art and is a positive addition to class, which is evident by her popularity amongst her peers. She has great focus on her work and her finished pieces prove that she follows instructions well and tries her best in every lesson she works through. She has struggles with fine motor skills in her hands, which causes **implications** in art class with cutting, drawing, etc. I need to make sure my lessons are differentiated to meet the needs of a student with fine

motor skill difficulties. One way I can do this is by giving her soft vine charcoal instead of pencil to draw. This will allow her to use her arm movements and make marks easier than using wrist movements with a pencil.

Student C is a student who is on a strict medication policy for his behavioral and academic deficiencies. He has strong difficulties with his lack of concentration in class. During his regular class time, he can have his tests read aloud, but in the art room, there are no aides to assist him. When he is off of his medication, he will throw tantrums, yell, and talk constantly. This behavior leads to the **implication** of distracted peers, as well as bringing the class off task. When he has too much medication, he will sleep through the whole class and will refuse to do anything productive. I need to make sure I know what mood he is in the room, that way I know what could possibly happen and develop approaches to counteract his outbursts. For example, if he throws a tantrum, instead of arguing, I will continue teaching and take him to a desk in the hallway, without pausing instruction. This will eliminate the distraction, and give him time to cool down. Unlike Student A and Student B, he is constantly acting out for the attention of his peers. He doesn't try his best in class and always wants to rush through his work so that he can be the first to yell, "I'm done!" When he gets attention, he works harder, so I will strive to stop by his table during work time and point out good things he is doing on a daily basis. This is a strategy that will give him the attention he desires, without singling him out or pulling him out of the room.

Learning Goals

Learning Goal 1 (LG1): *Students will understand the concept of “gestural art” and can distinguish the style amongst other art forms.*

Standards:

- Local Standard: Creativity, Criteria B: Capturing or collecting new ideas for current or future use.
- State Standard: 3B: Sets and communicates high expectations for social, behavioral, and academic success of all students.
- National Standard #1: Understanding and applying media, techniques, and processes.

Bloom’s Taxonomy:

- Level 2: Comprehension: Understand the meaning, translation, interpolation, and interpretation of instructions and problems.
- Level 3: Application: Use a concept in a new situation or unprompted use of an abstraction.

Learning Goal 2 (LG2): *Students will be able to model historical figures and ideas through the study of master artists from different time periods and their media techniques.*

Standards:

- Local Standard: Critical Thinking, Criteria E: Analysis and synthesis of multiple sources and points of information.
- State Standard: 2A: Understands and uses key concepts, underlying themes, relationships, and different perspectives related to the content area.
- National Standard #4: Understanding the visual arts in relation to history and cultures.

Bloom’s Taxonomy:

- Level 2: Comprehension: Understand the meaning, translation, interpolation, and interpretation of instructions and problems.
- Level 4: Analysis: Separates material or concepts into component parts so that its organizational structure may be understood.

Learning Goal 3 (LG3): *Students will be able to describe and reflect upon the theme of an artwork beyond what is happening in the piece, but what “mood” exists in the work.*

Standards:

- Local Standard: Productivity and Accountability, Criteria G: Building on prior learning and experience to apply knowledge and skills in a variety of contexts.
- State Standard: 4E: Connects students’ prior knowledge, life experiences, and interests in the instructional process.
- National Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

Bloom’s Taxonomy:

- Level 1: Knowledge: Recall data or information.
- Level 5: Synthesis: Put parts together to form a whole, creating a new meaning.
- Level 6: Evaluation: Make judgments about the value of ideas or materials.

*Local standards refer to the *Universal Constructs of the 21st Century Skills*.

	<p>Post-Assessment</p>	<p>finished, on the final grading rubric. After doing this, I can see what students are struggling with the most, and what I should cover before the students start working on day two.</p> <p>The 3-question pre-test will be re-taken, and will count as part of each student's final grade. The student work will be graded on a final sculpture rubric using a 3-2-1 grading system. *This LG2 Rubric can be found in Appendix A.</p>	<p>Students with disabilities such as Student B, should be graded on effort more than the way the final project looks, since it involves bending wire and sculpting with paper mache.</p> <p>Behavioral students such as Student A, should be observed on how they handle materials maturely and responsibly, since using wire can be dangerous to other students.</p>
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LG2 is designed to teach students why it is important to reflect on historical mastery art and how to put yourself in another artist's shoes. The artists we will discuss are, Alberto Giacometti and Edward Hopper. Both artists use "mood" to establish a presence in their piece. When I present this to the students, I will force them to think beyond what is going on in the work, and to instead, imagine how the artist was feeling when they were creating it. This is a tough skill for elementary students, and must be thoroughly assessed to make sure the students are understanding the concept correctly. The reason I am using a three-question pre-test is to get the students to retain basic information about Giacometti. These multiple choice questions will have a score of "the number correct out of two." Because all student work will be graded on a scale of 1-3; 2/2=3, 1/2=2, and 0/2=1. In question number three, which is a one-

	<p>Post-Assessment</p>	<p>up and explain what they are drawing and why. This will give me an idea of where the students are in terms of meeting the learning goal, due to my hand-picking of different students who are at varying developmental levels.</p> <p>I will allow time for students to verbally critique their final work and how it relates to the other two projects in the unit. I will grade the projects based on a final rubric with three criteria categories: 3-2-1. *LG3 Rubric can be found in Appendix A.</p>	<p>easily bring the class off task.</p> <p>Students such as Student B, may have difficulty with the large paper that is included in the project that satisfies LG3. She will either work on a smaller piece of paper, or will be graded based on performance, other than pure artistic value in the finished work.</p>
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The assessments for **LG3** are meant to encompass all three lessons, along with the specific lesson that satisfies **LG3**. The third lesson of the unit requires students to draw a figure without a face that is posed in an environment that adds to the theme they want to establish. This means that each student will choose a mood or theme they want to illustrate in their piece. To do this, they will recall information they learned in the second lesson that involves posing figures and how to demonstrate a certain mood without using facial expressions. The students will also view the work of Edward Hopper and, using their analysis skills from the second lesson, explain what the artist is trying to show from the artist’s point of view. Then, using their knowledge of gesture drawing, they will create a gestural work of art that reflects a certain mood. The final art rubric will include items from all lessons in the unit, as well as the

items that establish **LG3**, which consist of composition and accompanying environments/backgrounds. All three lessons' pre-tests will be performed at the beginning of the unit, which includes drawing a figure without a face. Completing the final pretest will show how much the students have improved in their figure drawings, amongst other items. Out of 31 students, only 24 are represented in the assessment data, due to absence in class. The LG3 rubric can be found in Appendix A, the pre-test in Appendix B, and the lesson plan that satisfies LG3, can be found in Appendix C.

Design for Instruction

Pre-Assessment Results

Student	Multiple Choice	Gesture Drawing	Figure Drawing
A	0/2 = 1	2	2
B	0/2 = 1	2	2
C	2/2 = 3	1	1
D	0/2 = 1	2	2
E	1/2 = 2	2	2
F	0/2 = 1	2	2
G	0/2 = 1	2	2
H	0/2 = 1	2	2
I	1/2 = 2	1	2
J	2/2 = 3	2	3
K	2/2 = 3	1	2
L	1/2 = 2	2	2
M	2/2 = 3	2	2
N	0/2 = 1	1	2
O	2/2 = 3	2	2
P	0/2 = 1	2	2
Q	2/2 = 3	2	2
R	1/2 = 2	2	2
S	1/2 = 2	2	2
T	0/2 = 1	1	1
U	0/2 = 1	1	1
V	0/2 = 1	1	2
W	2/2 = 3	1	2
X	0/2 = 1	2	2

*Example of pre-assessment is located in Appendix B. The short answer question, question 3, is not included in assessment results because it is intended to be a self-evaluation by the student, in order to illustrate their progress. 1-3 grade value is present in all three learning goals, and coincides with students' multiple choice scores. Gesture and figure drawings are based on 3-2-1 rubrics that are located in Appendix A.

After administering the pre-assessment that covers **LG1, LG2, and LG3**, it is apparent that the students are not familiar with any of the material I plan to cover. Some students received 2/2 on the Giacometti multiple choice questions that satisfy **LG2**, and only one student

drew a no-face figure in a gestural form successfully, to satisfy **LG3**. Nobody was completely successful in drawing a gestural hand, (**LG1**), so I know this is a new concept that I will need to explain thoroughly, since it is the foundation of my unit and one of the leading concepts in all three lessons I will teach.

For **LG1**, I will present the idea of gestural drawing in three steps, instead of one. Because the students seem to be unfamiliar with the concept, based on the pre-assessment results, I will make sure to guide them through using the new material, vine charcoal, appropriately. Since students do not know the meaning behind gesture drawing, I will create a PowerPoint presentation that presents gesture, along with explanations for its practical use.

In **LG2**, about half of the students seemed to be familiar with the artist, Alberto Giacometti. This means that I will give a brief overview of who he is, along with the work he made. I will spend more time on the analytical aspect of his work and how it relates to **LG1** in connection to gesture. Each lesson in this unit builds off the next, so including information that supports the idea of “gesture” will enforce student learning and allow them to retain information at a higher level. To do this, I will create a visual aid in the form of a PowerPoint presentation that will allow the students to see Giacometti’s work and discuss fine details.

LG3 is different than the others in that it encompasses the entire unit, as well as **LG1** and **LG2**. The idea of determining the theme of an artwork is dependent on distinguishing its style from other art period styles, which is established in **LG1** with the gesture exercise. It is important to research an artist’s style when determining what the theme of an artwork is, which is established in **LG2**. The students will use their analyzing skills that they will learn with Alberto Giacometti, to evaluate the work of Edward Hopper, along with the theme of his work.

The students will then use the idea of posed figures, which they will learn in lesson 2, and use gesture (lesson 1, **LG1**) to create a “mood” driven theme in their artwork that reflects Edward Hopper’s work (**LG2**).

Unit Overview

*A week represents one 60 minute period, since the students only attend art once a week.

Week 1	-Complete pre-assessment. LG1, LG2, LG3 -Start gesture drawings (lesson 1). Present PowerPoint. LG1
Week 2	-Finish gesture drawings (lesson 1). LG1 -Complete formative assessment; thumbs technique. LG1 -Photograph work for additional formative assessment. LG1
Week 3	-Present Giacometti PowerPoint. LG2 -Discuss how Giacometti’s work is gestural. LG1, LG2 -Demonstration of creating a wire figure. LG2 -Bend wire for Expressive Figure Sculptures. LG2 -Complete formative assessment; using final rubric. LG2
Week 4	-Staple wire sculptures to individual pieces of wood. LG2 -Paper mache demonstration. LG2 -Complete paper mache. LG2
Week 5	-Photograph sculptures and bring to display case. LG2 -Present Edward Hopper PowerPoint. LG2, LG3 -Discuss “mood.” LG2, LG3 -Discuss how Edward Hopper’s work is gestural. LG1, LG2, LG3 -Demonstrate drawing with chalk pastels, gesturally. LG1, LG3 -Begin Expressive Figure Mood Drawings. LG3
Week 6	-Complete formative assessment; quick, hand-picked artist statements. LG3 -Finish Expressive Figure Mood Drawings. LG3 -Photograph work. LG3 -Complete post-assessment. LG1, LG2, LG3
Week 7	-Reveal post-assessment results. LG1, LG2, LG3 -Hand back gestural drawings and pre-assessments. LG1, LG2, LG3 -Write artist statements with MacBooks. LG1, LG2, LG3

Lesson and Unit Structure

In fifth grade art, the students only have a sixty-minute period once a week to work in art room. As I discuss each week, it is representational of a sixty-minute period, not an entire week. Technology is present in each lesson, and will be noted below as a bolded word. All lessons described below are located, in full detail, in Appendix C.

Week One

As students come into the room, I will have the **projector** on with my pre-assessment **PowerPoint** displayed. This **pre-assessment** will be conducted on a small piece of paper in three parts that represent **LG1, LG2, and LG3**. The pre-assessment PowerPoint is located in Appendix B. Once students are finished, we will start our first activity, gesture drawing. I will present a **PowerPoint** presentation on gesture (located in Appendix B) and why it is important for all types of art making. I will then give a short demonstration on how to use charcoal pencils, which the students will use for this lesson. Due to the **contextual factors** of the room, specifically overcrowded tables, the students will be using charcoal pencils instead of vine charcoal. Vine charcoal is softer and far more fragile than charcoal pencils, which can lead to broken pieces of charcoal all over the room, due to the large number of students in the class. Charcoal pencils are especially applicable for **Student B**, who has trouble with fine motor skills. Students will begin drawing their hands, holding their pencils like wands to achieve light, expressive movements.

Week Two

Students will continue working on their gestural hand drawings. This lesson is primarily used to introduce gestural art as relaxed movement and expressive energy, which is the

foundation for **LG1** and the rest of the unit. I will use the **digital overhead projector (ELMO)** to show a few drawings from students who are achieving success in the activity. I plan to use **formative assessment** through the “thumbs” technique. I will tell students to give me a “thumbs up” if they get it, a “thumbs down” if they don’t, and a “thumbs sideways” if they aren’t sure. This will allow me to get an idea of what I need to cover a second time. If finished early, students will sketch a posed figure for the next project, which is a sculpture lesson. At the end of this class period, I will take **photographs** of the student work, which will be another form of **formative assessment** as I view all of the drawings to determine if the students grasped the material.

Week Three

To start week three, the students will reflect on gesture drawing and **LG1** through a **PowerPoint** presentation on Alberto Giacometti. By studying a PowerPoint about a master artist like Alberto Giacometti, **LG2** is being satisfied. **LG1** is also connected because Giacometti’s work is very gestural, which is the main “keyword” in the unit. Students will be asked to explain what Giacometti’s work means to them. This is a tough concept for fifth grade students to comprehend, and question three on the **pre-assessment** asks them to do the same, which many of them did not understand fully. Putting themselves in the artist’s shoes and talking about a piece of artwork is giving insight to **LG3** and gives students a great outlet into determining the “mood” of an artwork. Once the PowerPoint is fully discussed, I will give a demonstration on how to create a stick figure using two pieces of wire. I will discuss how to express a certain mood without using a facial expression, such as shrugging your shoulders. Due to the **contextual factors** of the class, I know that students struggling with behavior problems,

such as **Student A and Student C**, will use these wires in the wrong way, using them as weapons. I need to make sure I lay out the expectations on how to use the wire, to keep this from happening. **Student B** may have trouble bending the wire due to her developing fine motor skills, so I need to use formative assessment regularly through raised hands. Once the students have gone, I will conduct a **formative assessment** to check progress on the work using the **LG2** final project rubric, located in Appendix A.

Week Four

When the students come in, they will form a line to get their wire figures stapled to a small piece of wood, to act as a mounting piece. This may be difficult for **Student B** because it is difficult for her to move around the room in her wheelchair. I'll make sure I go over to her table to staple her wood for her, that way she can avoid the large crowd of students ready to get their pieces attached. This piece of wood will allow the figure to stand when the students are using paper mache on it. Once everyone has their pieces assembled, I will give a short demonstration on paper mache using paper towel strips and art paste, which is a paper mache glue. I will explain that the piece will look much more gestural if you wrap the paper on the wire loosely, like a wrinkled paper bag, instead of tight, like a mummy. This will satisfy the gesture concept of **LG1** and also the lesson for **LG2**, by modeling a "master artist."

Week Five

As soon as the students come into class, they will get their sculptures and bring them out into the hallway to **photograph** and set up in a display case. We will go back to the art room and I will present a **PowerPoint** on Edward Hopper, which is located in Appendix B. Because we are studying a master artist, this reflects **LG1** and it is a review and further practice of **LG2**.

Edward Hopper is an artist that is notorious for having contemplating figures in his work. This means that when students look at the figures in his paintings, they can decide what mood they are in, which causes them to put themselves in the artist's shoes to understand the paintings (**LG3**). Edward Hopper's work is also very gestural, which we will discuss through Hopper's pre-painting charcoal sketches that we will view on the **digital overhead projector (ELMO)**. In this lesson, **LG1** is present through gesture, **LG2** is present through studying master artists, and **LG3** is present through "mood" art work. After discussing the PowerPoint, I will bring out chalk pastels and show the students how you can blend them, just like charcoal. They will use gesture (**LG1**) to map out their drawing, and then they will use the chalk pastels to blend. For this lesson, the students will be drawing a posed figure without a face (**LG2**). We will discuss color and how colors can affect our moods, and how we can compliment a picture based on the color of a background (**LG3**). The students will get started on their work and be ready to finish next week.

Week Six

Before the class starts, I will sort through the in-progress student work and pick a few pieces who all display good compositional aspects in creating a figure drawing. Examples may be good line variation, good positive and negative space, and good color relations. Using this as a **formative assessment**, I will then call on those individuals at the beginning of class to talk about their work, which will give me a chance to see if they can name the things that they did well. For example, Student G did a great job blending cool colors in her background to match the mood of her figure. I will call on her to hold up her work and talk about it, seeing if she mentions the color and why she made it that way. I want to make sure the students understand

why they are doing certain things in their work, not simply getting “lucky” with a good color choice. During this class period, the students will finish lesson three (**LG3**), and get their drawings **photographed**. Once that is completed, I will re-issue the pre-assessment (**LG1, LG2, LG3**), which will act as the **post-assessment** for **LG1, LG2, and LG3**. I will record the scores as soon as they are done taking the test, and will hand back their first pre-assessment, so they can reflect on how much they have learned.

Week Seven

On this day, the students will be instructed to bring their **MacBooks** to art class, which are one-to-one at School A. The students will be asked to **write** an artist statement about their work. I will ask them to think about three simple questions:

1. Explain **HOW** you made your piece.
2. Explain **WHAT** materials were used to create it.
3. Explain **WHY** it is important to you.

Using these three questions, the students can express themselves by talking about what they went through to make their drawings. Not only does this enforce **literacy** in the classroom, but it also is a way to advocate the arts, which is a way students can express themselves in ways they might not be able to do in other academic areas. Once these are typed, they will be printed and hung next to each piece of artwork on display.

Instructional Decision-Making

Modification 1

During the Expressive Figure Sculpture project (lesson 2), I completed a **formative assessment** on completion rates during week four. I noticed that students were making little progress on their sculptures, specifically using the paper mache. Because of these results, I determined there were three possible causes of this problem. Number one, students weren't able to get their wire figures stapled to the mounting wood because there are thirty-one students in the class and only one stapler. To eliminate this, I paused the stapling after about fifteen students and made sure the students who were ready to paper mache were getting on task and making progress on their work.

Secondly, students were "wrapping" the paper mache strips on their wire sculptures, instead of "squeezing" them on. The wrapping process takes much longer, doesn't look as gestural (**LG1**), and doesn't model the work of Giacometti (**LG2**) as effectively. To meet these learning goals, I stopped the students and explained these ideas, putting more emphasis on making the paper "crinkly" like a paper bag and less like a "mummy."

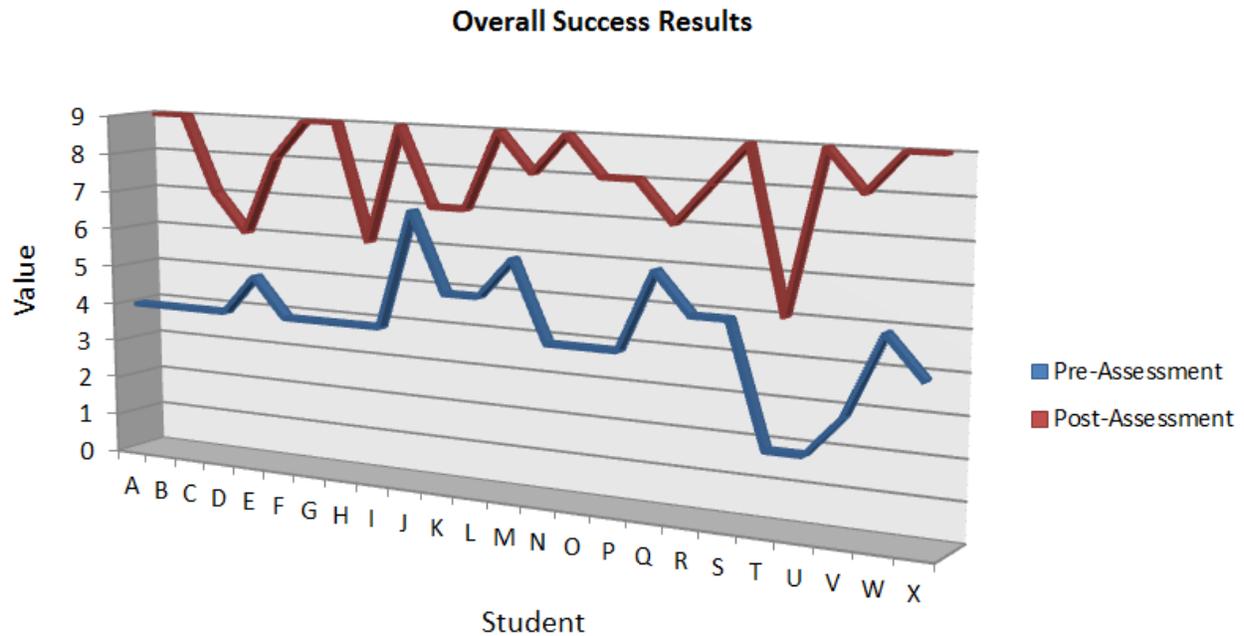
Lastly, students were dipping the paper mache strips into the art paste (paper mache glue), which was shown in my demonstration. I realized that the students weren't "wringing out" the strips as well as they should've been which led to difficulty getting the paper to stay on the wire. I stopped the students and explained that a better way to do this is to put the strip of paper towel on the table and rub art paste on it, instead of dipping each strip. This technique more successfully and led to less mess on the tables in the art room.

Modification 2

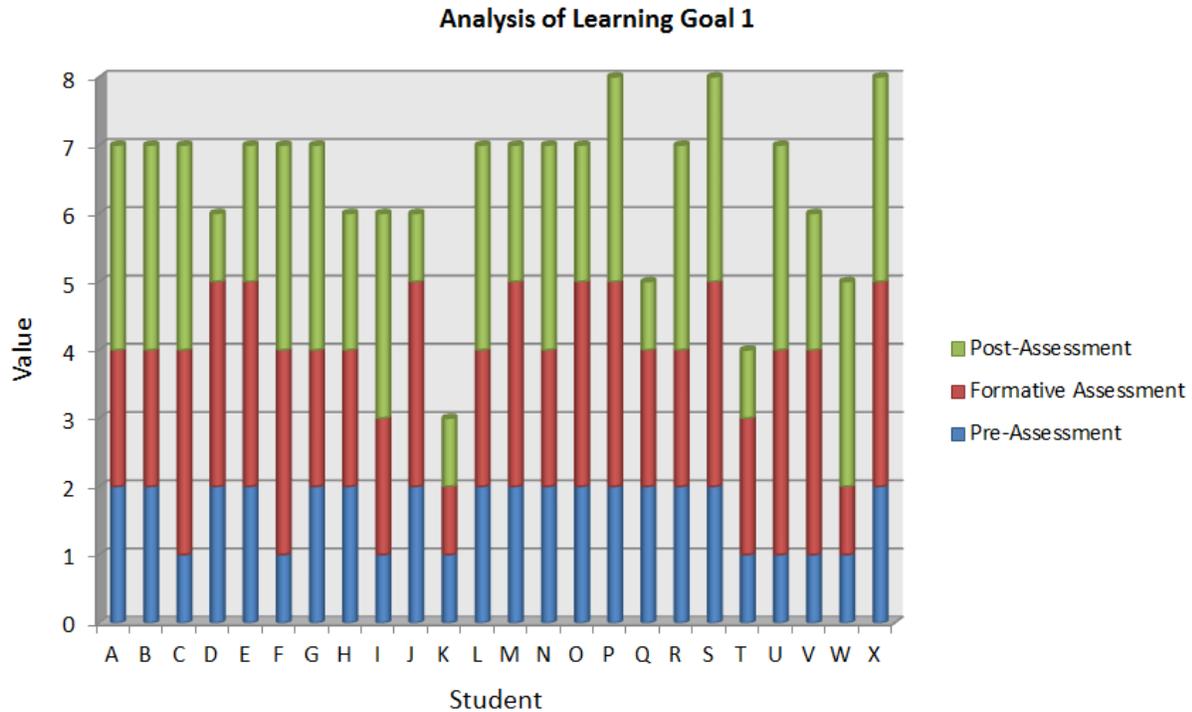
At the end of week six, during the Expressive No-Face Figure Drawing project (lesson 3), I completed a **formative assessment** after the students handed in their in-progress drawings. I noticed that in a large majority of work, the figure's head is quite large, clearly showing no facial details, which is a requirement of the project. **LG3** involves not seeing what is "going on" in a piece of artwork, but seeing the "idea" behind the work. When I told the students that the figure shouldn't have a face, they made that clear by making the heads of the figures large, which takes away from the "mood" of the work. I made the assumption that the students were focusing on that one aspect of the project, more than the focus that **LG3** presents, which is mood.

When the students came to art on week seven, I discussed the fact that the figure doesn't have a face because if it did, you would spend too much time trying to make the facial expression match the theme of the work, which is supposed to be illustrated by the figure's pose. The students understood and used their time appropriately, adding more detail to the background than the figure's head.

Analysis of Student Learning



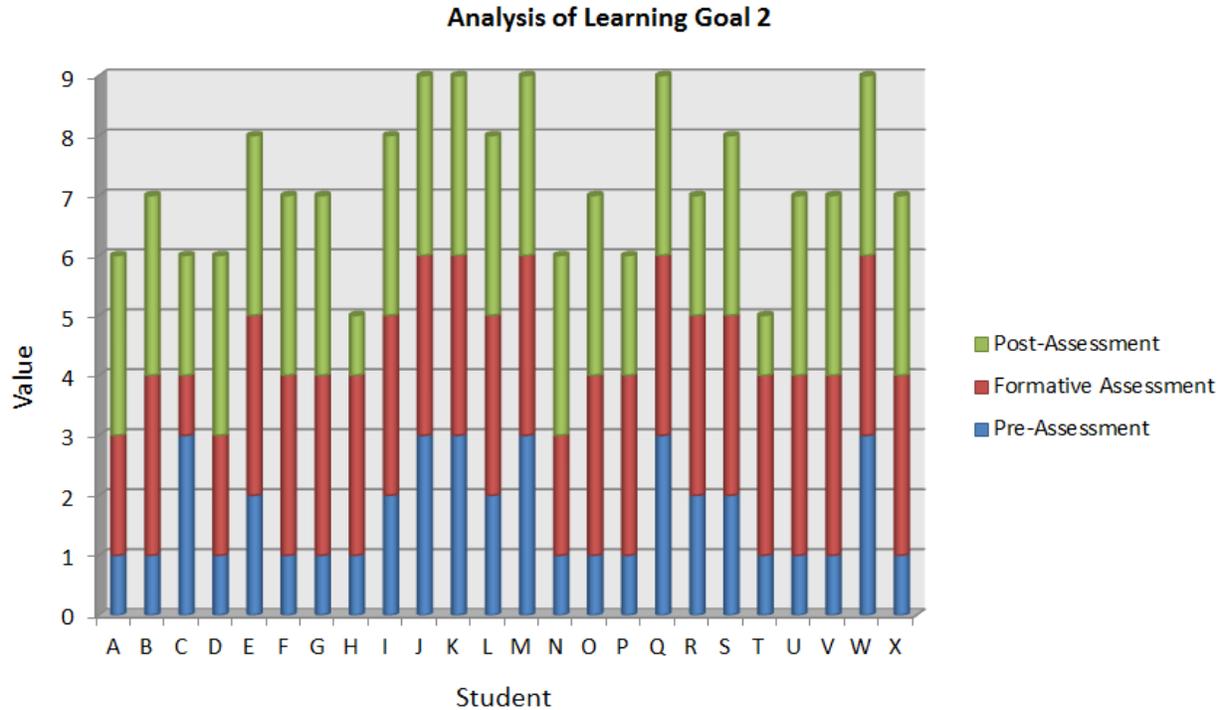
Scores over each pre-assessment and post-assessment in the unit were combined and compared in the above chart. As you can see, not one student failed to meet the requirements of the three lessons, which led to each learning goal being met successfully. This is proven by the fact that each student made an improvement from the pre-assessment to the post-assessment. Below, each learning goal is analyzed by a detailed graph that includes the pre-, formative, and post-assessment results for each goal. A brief description is included with each graph that gives a narrated explanation of the results overall, and individually amongst two students, Student A and Student C.



Learning Goal 1

Overall, 79% of students made an improvement from the pre-assessment to the post-assessment. Fourteen students (58%) received a 3/3 on the post-assessment, five received a 2/3, and five received a 1/3. The post-assessment for **LG1** is based on a rubric (located in Appendix A) that assesses multiple aspects of final student gesture drawings, including line, value, proportion, and detail. The same rubric was used in the pre-assessment, which produced scores much lower than the final grades, showing that **LG1** was successful based on components in the rubric.

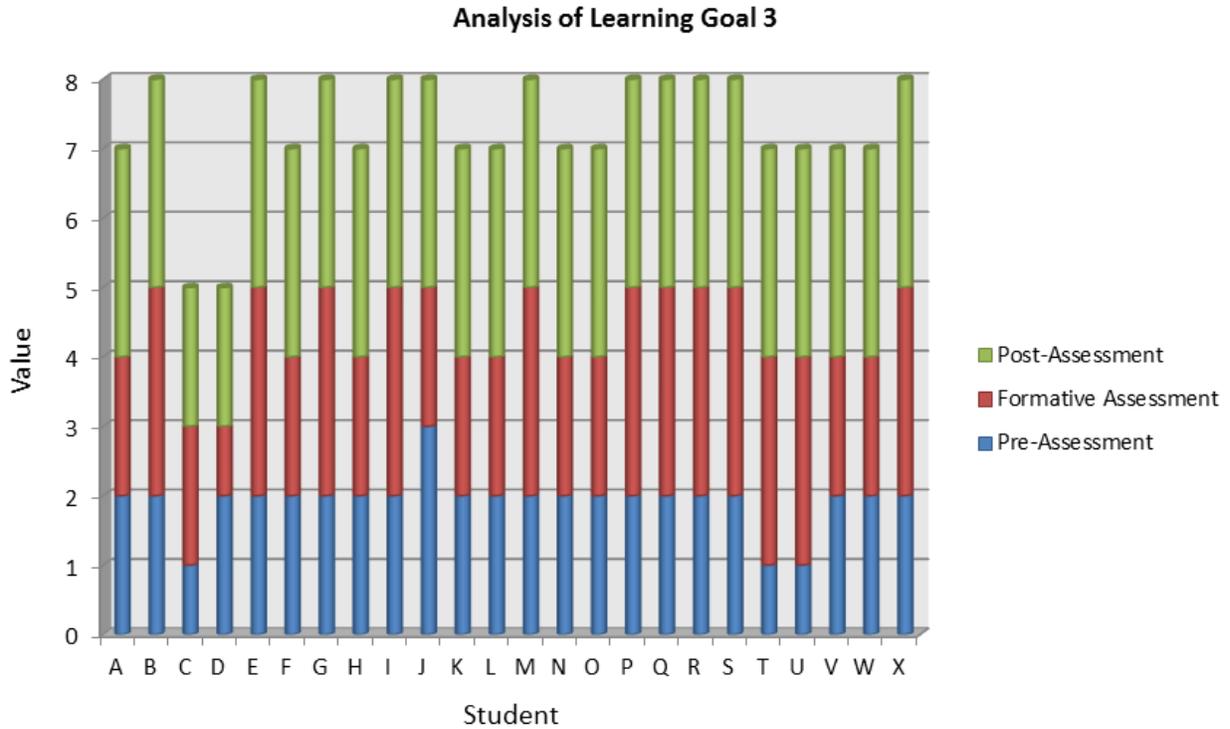
Individually, Student C was able to focus and made great progress, starting with a score of “1” on the pre-assessment, and ending with a final grade of “3,” which is the highest value. Student A made less progress than Student C, but still made progress from a “2” on the pre-assessment to a “3” on the post-assessment.



Learning Goal 2

Overall, 88% of students made an improvement from the pre-assessment to the post-assessment. Nineteen students (88%) received a 3/3 on the post-assessment, three received a 2/3, and two received a 1/3. **LG2** assessment criteria is based on observation of student work that is recorded in a rubric (found in Appendix A) that analyzes figure pose, clear intentions through “mood,” and general craftsmanship. These scores are averaged with scores of the post-assessment multiple choice questions on Alberto Giacometti. Results conclude that most students did well on the project, due to the fact that the project modeled the work of Giacometti, which the pre-assessment multiple choice questions were based on.

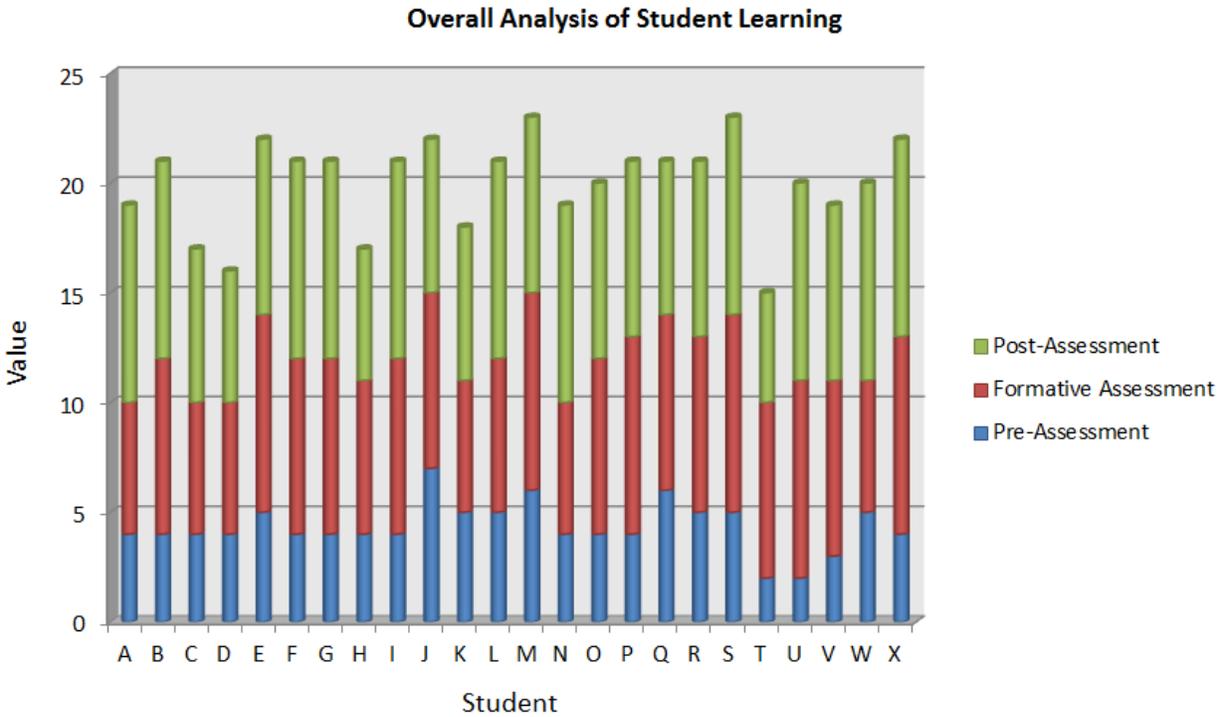
Individually, Student A made significant progress, starting with a 1/3 on the pre-assessment and ending with a 3/3 to satisfy **LG2**. Student C, however, decreased in progress, receiving a 3/3 on the pre-assessment and a 2/3 on the post-assessment.



Learning Goal 3

Overall, 100% of students made an improvement from the pre-assessment to the post-assessment. Twenty-two students (92%) received a 3/3 on the post-assessment, two students received a 2/3, and no students received a 1/3, making LG3 the most successful learning goal. **LG3** is based on observation of student work through a final rubric (located in Appendix A) that assesses aspects of **LG1 and LG2**, such as line, value, and figure pose. Students met **LG3**, “mood” through a posed figure with complimenting colors, successfully based on the above post-assessment results from the final rubric.

Individually, Student A made great progress, starting with 2/3 on his pre-assessment and ending with a 3/3 on his post-assessment. Student C made progress, starting with a 1/3 on his pre-assessment and ending with a 2/3 on his post-assessment.



Overall Analysis

Overall, 100% of students showed an improvement from the pre-assessment to the post-assessment. 46% of students received a 9/9 (100%) on all three post-assessments, along with 88% of students receiving a 7/9 or better. A final rubric was used in each post-assessment, each one building off of the previous. Overall, the final rubrics covered line, value, composition, figure pose, “mood,” gesture, and color compliment. Since each student successfully made progress and almost half received 100% on all three post-assessments, it is valid to state that the entire class was successful in meeting all three learning goals.

Individually, Student A and Student C both made progress on all three learning goals, along with the rest of their peers. They were equal in their pre-assessment and formative assessment scores, however, Student A received better overall post-assessment scores than Student C.

Reflection and Self-Evaluation

Interpretation of Student Learning

In my first two weeks teaching in this placement, the fifth grade students were loud and unresponsive to my requests to quiet down. This was ongoing and made it impossible for me to teach and others to learn. Even the students who wanted to learn couldn't because they were distracted by those not wanting to listen. I tried to talk over them, which only made the room louder. I tried to count to three, which didn't phase one student in the class. I tried to have the students mimic my actions until I had everyone's attention. Everything I have learned discipline-wise was ineffective in trying to "tone-down" this class. Due to these **contextual factors**, I knew I wouldn't be able to teach effectively and made the decision to develop a discipline policy in the class.

For my discipline strategy, I decided to utilize my lunch duty with the fifth graders in a "three-check" system during class. If a student is doing anything in class that reflects bad behavior, un-focused work habits, talking when it is not aloud, or not following general art room procedures correctly, their name will be written on the board. If they have an additional offense, a check will be placed next to their name, which is a final warning. A second check will result in the student sitting by themselves at lunch in an individual desk. A third check is an automatic office referral. When I presented this new plan to the students, I had their undivided attention and was able to teach uninterrupted.

During the remaining five weeks of my placement, I had a total of thirty-two names on the board. Eleven of these students had a check by their name, and six students had to each lunch by themselves. This system was successful because not one student had to sit by

themselves at lunch a second time, and not one student had an office referral via a third check. After this discipline strategy was introduced, students were much more responsive and I never had to worry about quieting down the class to transition.

Unfortunately, as a result of the first two weeks before this system was implemented, lesson 1, which satisfies **LG1**, was the most unsuccessful. The students were so talkative that they refused to make progress on their work, which delayed all of my planning by one week. This caused **LG3**'s assessment to be cut in half, excluding the MacBook artist statements, which were a large part of lesson 3. When students were asked to draw a gestural hand on their final assessment, most couldn't remember how to do it because lesson 1 was unorganized due to a loud and disruptive classroom.

On the other hand, **LG3** was the most successful goal for two reasons: discipline and previously learned connections within the unit. Discipline was a large factor in the success of lesson 3. By the time we reached week five, the students were used to the new discipline procedure and respected me when I would ask them for their attention. This made it easy to communicate ideas and lead discussions with advanced topics such as "mood" and color compliments. The lesson was also successful due to connections in **LG3** that related to **LG1** and **LG2**. Each lesson built on the next learning goal, for example, Lesson 1 introduced gesture and why it is important. Lesson 2 discussed gestural sculpture and how Giacometti is an important artist to study and model when using gesture to create a figure sculpture. Lesson 3 allowed the students to use gesture to create a figure drawing that reflects "mood." As you can see, by the time the students started lesson 3, they had already modeled and mastered gesture and figure

posing, which allowed them to be open to new ideas and create their own learning, which made **LG3** the most successful goal, based on the assessment data on page twenty-six.

Individually, **Student A** and **Student C** were both students mentioned in the contextual factors as students that display negative behavior and inattentiveness in the classroom. Both students were analyzed throughout the course of this work sample through adaptations and assessment data. According to the assessment data, both Student A and Student C made significant progress throughout the unit. During lesson 1, both sat by themselves at lunch due to the fact they displayed negative behavior three times during class. While at lunch, I had them explain why they were eating by themselves and they understood that it was because they wasted class time, which is the teacher's time. Because of that, the teacher is now taking your time during lunch. After that experience, I had no trouble keeping them on task. Sometimes, I would have an outburst from Student A, but even with the disruptions, he was always able to get his work done on time, which is a huge improvement.

When I mentioned **Student B** in the contextual factors, I explained that she is a student in a wheelchair that has developing fine motor skills. Her fine motor skills were not as underdeveloped as I originally thought, and are actually up to par with the rest of her class. According to assessment data, she was in the top-performing percentage of the class, specifically in relation to formative assessment and post-assessment scores.

Instruction and Assessment

Things that went well while teaching my lessons involve the way I formatted the unit and the lessons in it. I felt that, as I stated before, my lessons sequenced well and the learning goals connected to them built on each other in a way that allowed students to study them

again and again as they moved through each activity. I made sure to connect “gesture” in each lesson as the underlying theme of the unit. To do this, I used **PowerPoint** slides specifically relating gesture to each artist we studied, showing that they use gesture drawings to create their work. This can be viewed in Appendix B. I utilized technology in several instances, including online student portfolios on **Artsonia.com**. I made sure to upload all student work after the students had them photographed, which allows them to go onto their portfolios and write about their work, which enforces **literacy**.

Successful **adaptations** included making directions and expectations clear to Student A and Student C, so that they did not act out during class or use materials inappropriately. An example of this is when I gave them wire and explained that we do not use this as a weapon, which they did not. Student B was seated on the edge of a back table, which allowed her to move freely around the room if she needed too, which gave her the same opportunities as other students in the class. As I discussed before, I didn’t need to make adaptations for Student B that concerned her developing motor skills. Her motor skills are average compared to her peers and she did a great job without any necessary adjustments.

An example of something that could’ve improved in my instruction is my planning. I ran out of art paste during the paper mache week, which is the glue for paper mache. Because of this, I had to push back an already delayed schedule to compensate, which is unacceptable. I also could’ve elaborated on topics more, such as the use of a pre-assessment for self-evaluation. I had to “rush” the pre-assessment and didn’t give a lot of direction on the essay question, question 3. This was intended to help the students grow from pre-unit to post-unit, which they didn’t understand because I didn’t elaborate on it. I also didn’t get to the MacBook

artist statements, which was a large part of **LG3**. I had to eliminate this exercise due to the fact that the lesson 3 activity was not yet completed.

Implications for Future Teaching

Because of the **contextual factors** of the room, I allowed two weeks of unorganized instruction due to a loud, distracting, unproductive class. In the future, I will lay out my expectations immediately and be ready to implement a discipline strategy on the spot if the students aren't following the expectations. My lessons were pushed back due to this, and I refuse to let that happen again. By doing this in the future, my students will be able to stay focused and distraction-free, as well as have adequate time to complete assignments.

I noticed when creating my assessment data tables, my post-assessments were all the same. I used a rubric of the same format for each learning goal, which is not a quality of a well-rounded teacher. Originally, I meant to include written artist statements in **LG3**, which we didn't get too, but that would still be averaged with a rubric that represents a post-assessment. Varied assessments make for a more vibrant class, and give me more information on student progress. Observation of student work is a great way to assess artwork, but I need to design more assorted techniques to keep my students interested in more than just a grade.

I believe my learning goals were realistic, but I don't believe I stressed them as much as I could have. For example, we looked at master artists and modeled their work, but I never explained why it is a good idea to work through the process. In the future, I will make sure I communicate my learning goals with the students directly, even if it involves putting them on the board during the unit. This will help students to understand exactly what is expected of them, and what the reason is behind what we are working through.

Professional Development

Through my experiences in this placement, I have developed many skills that I didn't have before I became a "full-time teacher." Some examples of these are planning far in advance, making sure all materials are prepared before class, having a strict agenda that allows students to be productive at all times, and saving your "firm voice" for when you *really* need it. Even though I've learned these things, there are two professional development goals I have for the near future.

First, I'd like to take a course on assessing the work of K-12 art students. I do not have a variety of techniques when it comes to assessing artwork and I'd like to gain more knowledge on this aspect of teaching. To do this, I can join job-alike groups within school districts that would allow for art teachers to meet and discuss lessons and criteria. I can attend a seminar, such as the National Art Education Association, in an attempt to network with individuals that I can learn from. Another way I can do this is by researching and reading book on assessment that would allow me to have a better selection of methods to utilize.

Another professional development goal I have for the near future is to better make adaptations for students with special needs. As I was making my way through my assessment plans, I found it difficult to design adaptations for these students. This is something I don't have a lot of experience with and would like to learn more about. A way I can do this is to observe in a school that specializes in special education. I can observe the various projects that are completed with different students, and how assessment is aligned with the learning goals of each activity. I believe this would be beneficial for me, and would build me up to be a well-rounded teacher.

Appendix A

(All rubrics are averaged between Row 1 and Row 2.)

Rubric for Gesture Drawing Lesson (Satisfies LG1)

<i>Gesture Drawing Rubric</i>	3	2	1
Art Components and Overall Composition	Used line and value. Analyzed well, proportional.	Proportional and well drawn, but not much detail.	Not proportional. Analyzed, but not detailed.
Idea/Theme	Hand is clearly the subject of the drawing. Every detail is represented and drawn gesturally.	Hand is the subject, but isn't the main feature of the work. Background objects are unneeded.	Hand is not the subject of the work. Other objects are in the drawing.

Rubric for Expressive Figure Sculpture Lesson (Satisfies LG2)

<i>Expressive Figure Sculpture Rubric</i>	3	2	1
Art Components and Overall Composition	Pose is realistic. Wire bent well. No wire showing through paper mache.	Posed, but not realistic. Some wire showing through paper mache.	Not posed, wire showing through paper mache.
Idea/Theme	Pose illustrates mood well. The artist thought out the piece thoroughly.	Pose could be better. Mood isn't well illustrated.	Not posed. No mood or theme to piece.

Rubric for Expressive No-Face Figure Drawing Lesson (Satisfies LG3)

<i>Expressive Figure Drawing Rubric</i>	3	2	1
Art Components and Overall Composition	Line and value demonstrated. Background accompanies figure well.	Well-drawn, but could use more detail. Background doesn't accompany figure well.	Drawing needs work. Background needs work and does not accompany figure.
Idea/Theme	Theme is well-represented. Mood is easily recognized through figure pose and colors.	Theme is hard to figure out. The mood isn't recognizable to the figure or background.	No theme in the piece. There is no mood represented in the piece.

Appendix B

Visual Aids and In-Class Presentations.

Pre-Test PowerPoint (Satisfies LG1, LG2, and LG3.)

1.)	3.)
2.)	

Mr. Hanson-5H

Draw a line on the upper half of your paper and number 1-3. Write your name and class on the bottom right corner.

Question 1

Who created this sculpture?



- A.) Picasso
- B.) Koons
- C.) Giacometti
- D.) Squidward Tentacles

Question 2

Why are Iowans so familiar with this sculpture?

- A.) It was created by an Iowa artist
- B.) It is located in Iowa
- C.) It was sculpted from materials found in Iowa
- D.) It smells like an Iowa farm

Question 3



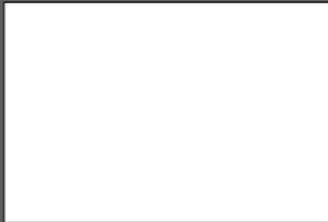
What was, in YOUR OWN WORDS, the artist trying to show through this sculpture?

1.)	3.)
2.)	

Bottom Section

Mr. Hanson-5H

In the bottom section of your paper, draw your best GESTURAL hand drawing.



On the back of your paper, draw your best HUMAN FIGURE without a face. Spend some time on it!

Gesture PowerPoint (Satisfies LG1)

Gesture



Gesture Definition

A movement or position of the body that is expressive of an idea, opinion, emotion, etc. and the use of such movements to express thought, emotion, etc.

Or...Using movement to show meaning and ideas.

Gesture as a first step

Artists use gesture to map out their artwork:
Van Gogh



Gesture as an art style

- Artists use gesture in every medium.



Kathe Kollwitz



Frank Auerbach



Alberto Giacometti

Rules for Gesture Drawing

- We will use charcoal, not pencil
- NO ERASERS
- DO NOT pick up the tip of your charcoal
- There is no such thing as the "right" way to draw, these will not be "perfect"

Giacometti PowerPoint (Satisfies LG2)

Alberto Giacometti



Form of Sculpture

- Elongated
- "Brittle"
- Mood/Feelings (Emotional)
- Movement and Body Language

-GESTURAL
-Or...Using movement to show meaning and ideas.



Giacometti's Idea

SURREALISM: Imagination, Dream-like Style.



Your Assignment

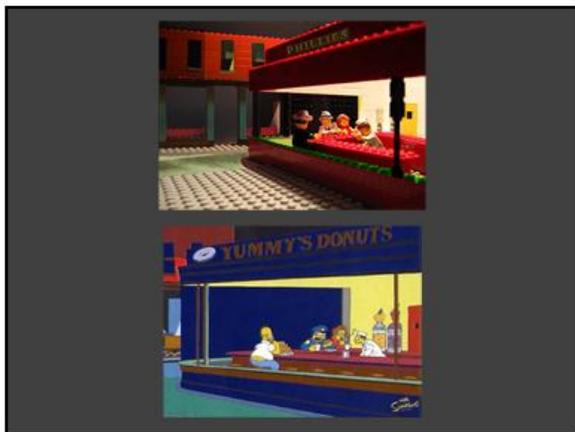
- Create a Giacometti Sculpture with wire and paper mache
- Use movement to display mood
- Your figure should be posed
- No Props, only the figure

Pose Examples



Edward Hopper PowerPoint (Satisfies LG3)

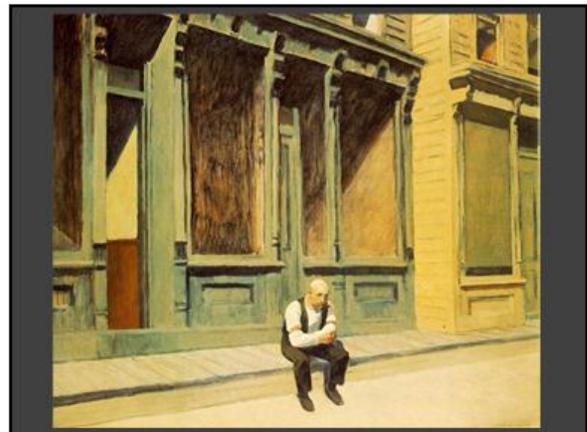
Edward Hopper

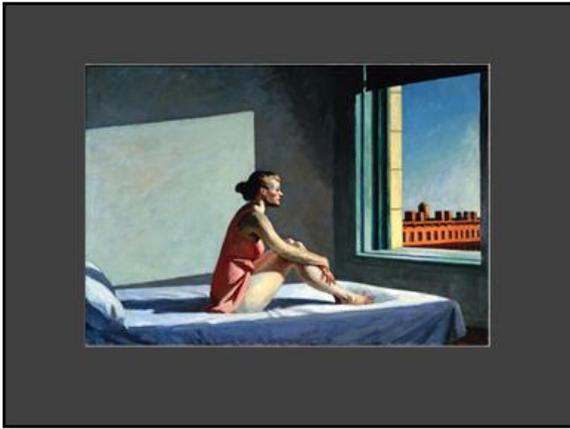


Style

- "Story Art"
- "Quiet"
- Mood/Feelings (Emotional)
- Movement and Body Language

- REALISTIC
- Uses movement to show meaning and ideas.





Hopper's Idea

REALISM: Each viewer creates their own meaning when seeing the work.



Your Assignment

- Create a scene with a figure.
- Use movement to display mood.
- Your figure should be posed
- Your figure will not have a face.

Appendix C

Lesson Plans

Lesson 1

Devin T. Hanson

Name of Lesson: Gesture Drawing

Age: Elementary (Grades 3-5)

Length: 1 hour class period

Content Standards:

- Local Standard: Creativity, Criteria B: Capturing or collecting new ideas for current or future use.
- State Standard: 3B: Sets and communicates high expectations for social, behavioral, and academic success of all students.
- National Standard #1: Understanding and applying media, techniques, and processes.

Objective / Assessment

Objectives:

Students will discuss the real meaning behind a “good” piece of art.

Students will practice gesture drawing as an important medium in the artmaking process.

Students will sketch their hand in a “three-step-gesture” process.

Students will assess their work by comparing it with others.

Discussion questions:

What is “good art?”

What does this type of drawing do for an artist?

What other symbols do students often draw that aren’t good representations of the real thing when it comes to the human figure? (stick figures, circles for the face, etc.)

Assessment: The student will assess their own work by comparing it with other students. Once they see how silly the drawings turn out, despite the fact that they obviously represent hands, they will understand the meaning of gestural work.

Materials & Procedure

Materials:

9x12 white drawing paper

Pencils or charcoal

NO ERASERS

Procedure:

- The students will be given a piece of drawing paper and charcoal as soon as they enter the classroom.

- Instruct the students how to hold the charcoal (by the end tip) and to draw their primary hand (writing hand) with their opposite hand.
- Once the students are finished, ask them if the drawing they made is “good.”
- Discuss the meaning of a “good” drawing and explain the term: gesture.
- Mention the fact that realistic drawings are cool to look at, but “good” drawings have a lot of meaning and expression in them.
- Explain that this type of drawing is used to start several types of artwork (show examples from your own sketchbook)
- Show the work of gestural artists (stated below)
- Instruct the students to re-draw their hand over-top of their original with charcoal, not using an eraser or starting over. (essentially “fixing” the drawing)
- Once they have done this step, the students will draw their hand a third time, paying attention to detail, keeping the charcoal on the page at all times, not lifting the point off of the paper.
- Allow the students to discuss their final drawings with their peers and compare them.

Artists: Van Gogh (pre-painting sketches)

Lesson 2

Lesson Plan: Expressive Figure Sculpture

by Tami Rondeau

for grade level » **Elementary (3-5)**

duration » **2 sessions (about 60 minutes per session)**

media type » **3-D Art**

subject integration » **Art History**

Objective Students create a sculpture that communicates a mood, attitude, or experience, through expressive qualities of posture and body language.

Materials (what you need)

Paper & Pencil

Wire (I use electric fence wire from the farm/tractor supply store) about 5 feet per student

Wood (soft wood, like pine) about 4x4 block per student

Needle nose Pliers, Angle Pliers or Wire cutter

Staple gun & Staples (I use an electric staple gun with 1/2 inch staples)

Ross Art Paste (one box was more than enough for 75 students)

Brown Paper Towels

Procedure (what you need)

Prep: My students see Giacometti's "Man Pointing" on our Art Center field trip, so we review his work. Otherwise you'll want to prepare visuals of his sculptures. Also, mix up your Ross Art Paste at least a day or two ahead to give it time for the lumps to work out. Have brown paper

towels cut into squares or strips. Wire should be cut into two lengths - one piece about 32" will be for torso & legs, second piece about 24" will be head & arms.

Day 1 -

1. Look at sculptures by Giacometti. Note the feeling or mood the figure seems to express. Talk about what is meant by "body language" - we can tell someone's attitude sometimes just by their posture, how they tip their head, cross their arms, etc. Have some students demonstrate & others respond.
2. Sketchbook assignment - Using only stick people (NO faces) try to show different moods, feelings, attitudes, experiences. Do at least 5 figures. See if your neighbors can guess the general idea.
3. Give each student a short & long wire. Demonstrate how to bend the wires to get a basic stick figure. Bend the long wire in half, but not a sharp fold. Leaving a loop 2-3" long for the torso, twist where the waist will be. Square up the shoulders a bit. The figure will have long legs. Bend the shorter wire in half, make a smaller loop for the head, and twist where the neck will be. Spread out the ends so the arms are sticking out to the sides. Put the head loop through the torso loop, fold the head over & through the torso a couple of times to secure the two wires.
4. Students select a figure from their sketches that they want to translate into a 3D sculpture. Bend the wire stick figure into the posture desired.

DAY 2 -

5. Use needle nose pliers to bend a loop for the foot & staple to the wood base. Loops can also be turned for hands as well.
 6. Demo using the art paste & paper towel pieces. The pieces do not need to be totally soaked, just rub a little paste over the paper towel piece. Wrap &/or scrunch the pieces to cover the wire. Think about texture. Add layers where you want it thicker. Scrunch up a little wad to cover the staples. Cover all of the wire.
 7. Write your artist's statement.
- * A few students needed the third class to finish covering the wire.

Resources

This lesson is a variation of Joy Schultz's "Giacometti Inspired Sculptures" #4476, and Dick Blick's "Modern Figure Sculpture", written for high school students. I modified it for 5th grade students.

Content Keywords

Giacometti, paper mache, sculpture, wire

Curriculum Standards

- 1-C** (PK - 4) Students use different media, techniques, and processes to communicate ideas, experiences, and stories
- 2-C** (PK - 4) Students use visual structures and functions of art to communicate ideas
- 3-B** (PK - 4) Students select and use subject matter, symbols, and ideas to communicate

meaning

4-B (PK - 4) Students identify specific works of art as belonging to particular cultures, times, and places

5-B (PK - 4) Students describe how people's experiences influence the development of specific artworks

5-C (PK - 4) Students understand there are different responses to specific artworks

Lesson 3

Devin T. Hanson

Name of Lesson: Figure Drawing and Mood

Age: Elementary (Grades 3-5)

Length: 1 or 2 class periods

Content Standards:

- Local Standard: Productivity and Accountability, Criteria G: Building on prior learning and experience to apply knowledge and skills in a variety of contexts.
- State Standard: 4E: Connects students' prior knowledge, life experiences, and interests in the instructional process.
- National Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

Goal: Students will illustrate a certain mood through a drawing using "NO FACE" figure poses and color scheme.

Objective / Assessment

Objectives:

- Students will discuss figure posing and the idea of an interesting composition.
- Students will review gesture drawing and use it to map out their drawing.
- Students will interpret the work of Edward Hopper.
- Students will collaborate with their peers to create poses for the figures in their work.
- Students will analyze their figure and create an environment to accompany it.
- Students will discover the idea of mood in art.
- Students will use a color scheme that coincides with their theme.
- Students will assess their work through a partner critique.

Discussion questions:

- Edward Hopper: Life and Art
- How can you tell how a figure in a painting is feeling?
- What are some figure poses that insist a certain mood?
- How do you create a "solid" composition?
- A composition consists of: Line variation, positive and negative space, and value.

-How does color contribute to an idea?

Vocabulary:

- Composition
- Line variation
- Positive/negative
- Value
- Color scheme

Assessment: The students will trade their finished pieces with a partner and guess the mood of the figure in the work based on the pose and color.

Materials & Procedure

Materials:

- 9x12 white drawing paper
- Charcoal and oil pastels.
- NO ERASERS

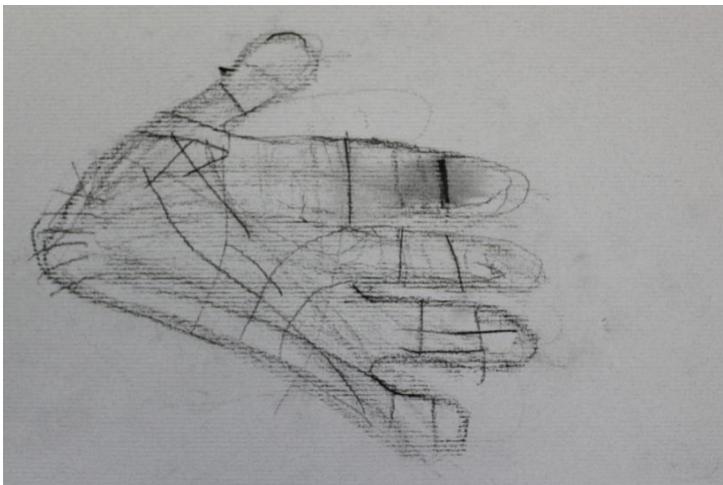
Procedure:

- When students walk into the room, show a PowerPoint on Edward Hopper and figure poses.
- Talk about what kind of mood the paintings display and what factors make that.
- Give the students a piece of paper, review gesture, and have the students draw a gestural figure.
- Talk about mood, what kind of mood are you trying to express and how can you do that with a pose?
- Have the students gesturally complete a drawing of a figure with no face expressing a certain mood.
- Examine the color in Edward Hopper's paintings and how it accompanies the mood.
- Discuss the vocabulary terms, Composition, Line Variation, Positive/Negative, Value, and Color Scheme.
- Once finished, have the students trade with another person and try to guess the mood.

Artist(s): Edward Hopper

Appendix D
Student Work

Lesson 1, Gesture Drawing



Lesson 2, Expressive Figure Sculpture



Lesson 3, Expressive No-Face Figure Drawings

