The Pennsylvania State University

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INTERDISCIPLINARY LEARNING – A STUDY IN LESSON PLANNING

An Action Research Project in Art Education

by

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Abstract

The study explores how and to what extent visual arts educators and music educators within the five middle schools of my school district incorporate interdisciplinary learning within their lesson plans, and whether the utilization of interdisciplinary learning impacts the objectives or outcomes of the lesson. Six teachers volunteered lessons for the study, and I examined eight lesson plans.

Within the lessons provided, I examined the purposeful, implied, and unclear inclusion of interdisciplinary learning through a process of coding, focusing on the goals, objectives, and standards of each lesson as well as the instructional activities and smaller miscellaneous groupings of information present within each lesson. My analysis of the coded material suggested that interdisciplinary learning is (a) most commonly purposefully integrated into the standards of each lesson; (b) infrequently implied throughout each lesson; and (c) overall most commonly unclear and frequent in the instruction portion of the lesson.

Through this action research, I recognized the importance of weaving essential themes through the entirety of the planning process, ensuring that the intention of interdisciplinary learning and social engagement outcomes are clearly incorporated within the goals, objectives, and lesson instructional activities for consistency and clarity. This study suggests that further research of interdisciplinary learning within the lesson planning process, expanding beyond lesson plans to include visual learning implements such as handouts and presentations, would provide a more extensive understanding of current interdisciplinary practice within my school district, therefore informing a more effective lesson planning practice.

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Acknowledgements

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I would like to dedicate this action research paper to my students, both past and future. You inspire me every day with your creativity and your view of the world through the artwork you make. Remember there is always time to be creative, and there is always space to let your voice be heard.

Chapter 1: Introduction

My intention for this action research project was to inform the process of formulating a lesson that utilizes core subject concepts and disciplines as determined by my school district and the Pennsylvania state standards in combination with visual art designed for students to explore their previously learned knowledge through art making and socially engaged practices beyond the classroom setting. To appropriately inform this process, in this study I reviewed and researched the presence of interdisciplinary learning in both visual arts and music lesson plans volunteered by my colleagues to determine the current practice of interdisciplinary integration in lesson planning within my school district.

My literature review focused on the purposeful use of interdisciplinary studies in visual art and science to inspire students' social engagement with environmental degradation outside of the classroom. In my research, I focused on the presence of interdisciplinary studies present in current visual arts and music lessons. I asked colleagues in my school district to volunteer anonymous lesson plans, and I coded each to find purposeful interdisciplinary learning, implied interdisciplinary learning, or unclear interdisciplinary learning specified in each lesson. My research question for this study is: How and to what extent do visual arts educators and music educators within the five middle schools of my school district incorporate intentional or implied interdisciplinary learning within their lesson plans, and how does the utilization of interdisciplinary learning impact the objectives or outcomes of the lesson?

Background of the Problem

I have found, as a middle school teacher that students in my courses are in a perpetual state of learning and grasping for understanding the world that surrounds them. In my classroom, the students spend their classroom-studio time not only discussing their academic courses, but also asking questions about the world. These questions could start with attempts to understand the decisions and actions of their school system, to specific world issues. Through working with students in my classes, I have heard conversations about the ways in which such topics as politics, climate change, bullying, mental health, and more affect the lives of students and influence their daily actions. While these conversations are prominent and constant in my classroom, it is rare that these topics are included in the students' final artworks. Art educators Ross Schlemmer, B. Stephen Carpenter, II, and Erika Hitchcock (2017) suggest "socially engaged art activities stretch beyond the production of aesthetically pleasing art objects to foster a dialog that integrates artistic practices, pedagogical processes, and creative possibilities in pursuit of a more equitable world" (p. 56). As an art educator, I intend to encourage student exploration in the world through research and art making and for students to continue this exploration after the learning unit is completed. As interdisciplinary learning can assist in the exploration of techniques and skills across multiple disciplines and concepts, the inclusion of interdisciplinary learning within the arts classroom can also foster a relationship for students between the classroom and continued exploration after unit lessons have ended.

Interdisciplinary learning has many definitions and connotations. As referenced by art educator J. Ulbricht (1998), "interdisciplinary education can be defined as "making connections"" (p. 14). Additionally, Ulbricht (1998) suggests that interdisciplinary learning is

integrated, related, and correlated education. According to social scientist Franzie L. Loepp (1999), "In Jacobs' (1989) definition, interdisciplinary means conscientiously applying methodology and language from more than one discipline to a theme, topic or problem" (p. 21). The Curriculum for Excellence: Interdisciplinary learning briefing (2012) maintains a different classification of interdisciplinary learning, stating it as "a planned approach to learning which uses links across different subjects or disciplines to enhance learning" (p. 2). Ultimately, there is no singular approach to defining interdisciplinary learning, but there are many similarities between all that exists. Therefore, for this research, I defined interdisciplinary learning through a combination of similarities between the multiple definitions, including the integration of skills, themes, and techniques that connect or refer to subject areas outside of the primary course of study in which the project is assigned.

With the rise in popularity of metal straws and reusable water bottles, my students have expressed heightened sensitivity to and awareness of being environmentally conscious. Mixed with the topics studied in the 9th grade science curriculum, conversations regarding earth conservation, the importance of recycling, and other environment-centered topics have been prominent in my classroom. Listening to these conversations, I considered that students should be given opportunities to explore interdisciplinary studies through art, as art encourages comprehension beyond the traditional classroom learning experience. Schlemmer, Carpenter, II, and Hitchcock (2017) assert that "Creative responses demand active engagement" (p. 57). By inspiring the students to think creatively about the ecological issues that pervade their lives, active, interdisciplinary integration of both the arts and science can take place. Through the dissection of visual arts and music lesson plans, I discovered where interdisciplinary learning currently exists and how it is currently used within arts curriculum. I then continued to research

the intentionality of interdisciplinary studies in visual arts and music lessons and the possible

relationship between interdisciplinary learning and post-classroom student engagement. By

investigating the use of lesson planning for interdisciplinary learning in arts classrooms, this

action research project will inform the process of formulating lessons that combine science and

visual art designed for students to explore and expand their previous and learned knowledge

through art making and socially engaged practices beyond the traditional classroom setting.

Statement of the Problem

Art educator Mark A. Graham (2007) points out that "there is a well-established tradition

in art education that emphasizes the value of artmaking as a means to increase students' awareness

and appreciation of the various communities to which they belong" (p. 377). With a rise in

discussion regarding climate change and the media's focus on the use of one-time plastics, my

students are frequently exposed to conversations exploring the causes and prevention of climate

degradation. In my school's 9th grade science curriculum, students experience units focusing on

both plastic use and the impacts of plastic on the oceans, as well as climate change and the

subsequent coral bleaching. When these units conclude, the conversations cease. Schlemmer,

Carpenter, II, and Hitchcock (2017) contribute to a project in which students collaborated with

artists to create water filters to learn about and bring attention to the global water crisis. The

authors explain, "Students researched ideas of sustainability and awareness surrounding the

global water crisis and environmental issues of consumable waste. Their research extended

beyond traditional methods of reading texts and reviewing visual materials as they expanded their

knowledge through creative production," (p. 58). Art educator Hilary Inwood (2010) expresses

the impact of science and art integration by stating "Artists, musicians, dancers and playwrights

have been using their unique talents for decades to not only raise awareness about environmental issues but also to invent creative, sustainable solutions to environmental problems in communities world-wide" (p.33). Considering the potential positive implications of interdisciplinary learning within art education, it is crucial to know the current use of interdisciplinary learning in lesson planning and how this use impacts student learning objectives. In order to understand and write an effective lesson, I needed to examine current practices within my district through examples of lessons from my visual arts and music colleagues to gain an understanding of the current utilization of interdisciplinary learning within lesson planning and the impacts of interdisciplinary learning utilization on lesson goals and outcomes.

Chapter 2: Literature Review

When I began the research process for this project, I searched for sources that highlighted the importance of interdisciplinary learning and the impacts of interdisciplinary learning on continued social engagement beyond class attendance. I incorporated two sources into my literature review, thus organizing the review into two sections.

The first section of the literature review focuses on a study conducted by art educator Jennifer Sams and Professor Doreen Sams who interviewed a pool of art educators to gauge interest, probability, and opinion regarding interdisciplinary inclusion of environmental learning within the arts curriculum. While focusing primarily on the inclusion of environmental learning within the arts curriculum, this source informed my decision to focus this study on the lesson planning process of incorporating interdisciplinary learning into the arts classroom. While the results of this survey suggest that the majority of visual art educators are interested in incorporating environmental stewardship and eco-arts into the art curriculum, I wanted to look deeper into how arts educators already incorporate interdisciplinary learning, and how educators might encourage social engagement beyond the unit lesson within their lesson plans.

The second section of my literature review dissects the research of Susan K. Jacobsen, Jennifer R. Seavey, and Robert C. Mueller (2016) who experimented with an interdisciplinary learning experience for art students and science students. The research outcomes suggested positive results and support for integrated learning experiences from participants, as participating students shared how their learning experience differed from their previous learning experiences when presented with a new viewpoint for interaction with learning material. This source inspired my interest in the intentionality of interdisciplinary learning within the lesson planning process. Considering the success of Jacobsen, Seavey, and Mueller (2016), I was inspired to contemplate

the lesson planning process of my arts educator colleagues and how interdisciplinary learning is currently incorporated into the goals, outcomes, and process of the learning plans created for their courses.

Integrating Eco-arts into the Visual Arts Curriculum

In "Arts Education as a Vehicle for Social Change: An Empirical Study of Eco Arts in the K-12 Classroom" by Jennifer Sams and Doreen Sams (2017), the authors investigate the importance of utilizing art education as a means to explore the environment and expand the understanding of environmental issues through art making. Sams and Sams (2017) state, "The United States Nations, scientists, and many art educators…concur that environmental degradation is one of the largest threats facing the world today" (p. 62). They continue to explain that the hands-on involvement in arts learning is critical for students to "find their place in this world and the environment, and in cultivating their self-knowledge" (p. 63). Through conducting an online survey, the authors asked a sample of 350 arts educators open-ended questions regarding the inclusion of eco-arts in the existing curriculum. Sams and Sams (2017) define eco-arts education as "education integrated with arts education as a vehicle for increasing the understanding of and contact with environmental issues, including environmental literacy, environmental stewardship (i.e., environmental responsibility), and sustainability" (p. 63). Such questions in the survey included: "Do you as an educator want to include environmental stewardship and environmental literacy into your curriculum" (p. 68), and "If you are not currently integrating environmental stewardship into your curriculum, what are the barriers that keep you from including environmental lessons into your current lesson plans?" (p. 68). The response pool yielded a total of only 76 respondents. Yet, the responses received by educators

suggested that majority of the respondents were in favor of environmental stewardship and environmental literacy integration into curricula. Respondents shared that they felt integrating stewardship and environmental literacy into their curriculum would invite students to "connect their art world and the world in which they live" (p. 69) and that "awareness can bring love of our environment and with that comes a sense of responsibility to nurture and protect it" (Sams & Sams, 2017, p. 70).

Integrating Science and Arts Curriculum for a New Approach to Learning

In another study, two artists, two biological scientists, nine fine arts students, and nine natural resource management students visited The University of Florida's Seahorse Key Marine Laboratory. Here the participants engaged in group discussions, lectures by scientists, and an artist-led art-making project where they created found object collages to explore learning, understanding, and communication reflection (Jacobson, Seavey, & Mueller, 2017). Analyzed surveys "explored the efficacy of an interdisciplinary learning experience integrating science and art students to enhance the curriculum of climate change and potentially other sustainability challenges" (p. 2). Study participants shared that the project's collaborative nature allowed them to view climate change and the environment from a new perspective. Art students shared that they were able to learn more and reflect more deeply on the impacts of climate change, while science students shared that the artist's view opened their eyes to a new world perspective (p.3). Jacobsen, Seavey, and Mueller (2017) share that as an unanticipated result, some students created materials about art and climate change and "to report an increased awareness of media coverage of climate issues as well as increased self-awareness related to their own environmental behavior", months after the completion of the course (p. 4).

Students participating in the field trip to The University of Florida's Seahorse Key Marine Laboratory participated in a new interdisciplinary curriculum experience that introduced eco-arts and collaboration to explore environmental literacy and stewardship. Sams and Sams (2017) state, "Human beings have an incredible ability to create culture through which all living beings can thrive and grow; thus with increased eco-arts education, a pro-environmental culture can be created" (p. 65). According to the sources I referenced within my literature review, both students and educators offer praise and advocation for the integration of eco-arts into the school curriculum. Surveyed educators in "Arts as a Vehicle for Social Change" consider the positive implications for introducing eco-arts into the curriculum, suggesting an increased student love and responsibility to preserve the environment through environmental stewardship and literacy (Sams & Sams, 2017). Participants in the "Integrated science and art education for creative climate change communication" study share the positive impact their field trip experience and collaborative learning experience yielded, explaining that their perspectives were changed through collaboration, and that heightened personal environmental impact became more prominent after participating in the project (Jacobson, Seavey, & Mueller, 2017).

Connection to the Study

Considering the outcomes of both studies, I was confident in the positive outcomes of integrating interdisciplinary learning within the visual arts classroom. Still, I was left to ponder the relationship between clear and intentional planning for interdisciplinary learning integration within lessons and positive outcomes of heightened learning and stewardship. The integrated nature of the lessons in Jacobsen, Seavey, and Mueller (2017) was clear and precise; however, before determining the best methods for delivering interdisciplinary lessons, it is important to

first examine where and how interdisciplinary learning is present within the lesson planning process.

Chapter 3: Design and Methodology

Using inspiration from my literature review, I examined where, and how, interdisciplinary learning is present within the lesson planning process. Specifically, I ask how and to what extent do visual arts educators and music educators within the five middle schools of my school district incorporate intentional or unintentional interdisciplinary learning within their lesson plans? Does the utilization of interdisciplinary learning impact the outcomes of the objectives or outcomes of the lesson?

My focus for this process was to observe the integration of interdisciplinary learning within the lesson planning process, but I was also interested in noting where teachers included social engagement and learning beyond the classroom environment. I did not include these notes within the coding of the lesson plans; but I chose to note where and if these occurrences took place.

Research Materials

Within this research project, I examined lesson plans written by various visual art and music teachers to determine whether they purposefully incorporated interdisciplinary learning goals or included implied interdisciplinary learning goals and objectives in their lessons to promote critical thinking and inspire student social engagement in the world through the arts. I contacted The Pennsylvania State University's Institutional Review Board (IRB) office before the collection of research materials to confirm that an IRB approval was not needed to conduct this study.[1] Because my action research project uses anonymously volunteered lesson plans by

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[1] See Appendix A

music and visual arts teachers working within the school district in which I teach, my action research project did not require IRB approval.

To obtain lesson plans for my action research project I sent an email[2] to six music teachers and six visual art teachers asking them to share one lesson plan. The email contained a link to Microsoft Forms where the teachers anonymously uploaded their volunteered lesson plan. Only I, the researcher, had access to the uploaded lesson plans. I gave the teachers five days to submit a lesson and sent a reminder three days after sending the initial email. For a thorough understanding of current practices in lesson planning my goal was to receive at least six lesson plans, although this research can be conducted with more or fewer lesson plans than the goal number.

Data Analysis

After collection I read each lesson plan, paying close attention to the lesson goals and objectives. I originally chose to code for intentional, implied, or no mention of interdisciplinary learning within the lesson content but was open for emerging categories. As I examined each lesson plan, I determined that an "unclear" category was necessary. In contrast, the "no mention of interdisciplinary studies" category was no longer necessary. I color-coded each lesson plan to determine three key factors:

1. Purposeful interdisciplinary learning
    i. For this action research project, I defined interdisciplinary learning as integrating skills, themes, and techniques that connect or refer to subject

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[2] See Appendix C

areas outside of the primary course of study in which the project is assigned. The integration of interdisciplinary learning included skills, themes, and techniques that teachers utilized clearly and purposefully to connect two content areas.

    ii. To determine if the inclusion of interdisciplinary learning was purposeful, I searched for key words and phrases that suggested intentional planning. Such keywords and phrases included the specific mention of interdisciplinary learning, the phrase "cross-curricular," or the specific mention of content areas outside of the primary course of study in which the teacher assigned the project.

2. Implied interdisciplinary learning

    i. For this research, I defined implied interdisciplinary learning as the unplanned, or not specifically stated, integration of skills, themes, and techniques that connect or refer to course content areas outside of the primary course of study in which the teacher assigned the project.

    ii. To determine if the inclusion of interdisciplinary learning is implied, I searched for key words and phrases that suggested interdisciplinary learning but did not specifically mention the phrases "interdisciplinary learning" or "cross-curricular." Such keywords and phrases included activities commonly found in core content courses but not typically associated with a fundamental skill to be learned in visual arts or music courses (i.e. writing, calculating, and measuring).

3. Unclear interdisciplinary learning detected within the lesson.

i. If a lesson did not include either the specific phrasing of "interdisciplinary learning" or "cross-curricular," but include activities that raised question of concepts or disciplines found in core content courses, I defined these lessons as having unclear interdisciplinary learning.

   With the data I collected, I hoped to determine how and to what extent arts educators incorporate interdisciplinary learning goals within their lesson plans, and how teachers' interdisciplinary learning goals might support lesson objectives that are intended to engage students beyond the classroom. After coding the volunteered lessons, I assessed my findings by searching for common terminology used within each lesson as it related to interdisciplinary learning. I documented my findings by quantifying the number of coded occurrences related to the three key factors of my research defined in the previous section. I also documented the presence of the key factors within the lesson goals and objectives using the same method. As I collected this data, I imported the findings into a Microsoft Excel worksheet. Once I completed coding each lesson plan and quantifying the information, I consolidated the data into another Microsoft Excel document to determine similarities and differences within my findings. I then created a visual representation of the data using the software program Tableau to illustrate my findings and demonstrate the current relationship of interdisciplinary learning and the arts within lesson planning.

Researcher's Role and Limitations

Throughout the project I, as the researcher, acted as an observer, questioner, and analyst of the volunteered documents. As I coded and analyzed each lesson plan, I noted questions that arose and findings, including findings beyond those for which I was searching. I identified patterns within the individual lessons and between corresponding lessons. This research project was limited by the possibility of a small number of shared lessons; however, the findings began an important inquiry regarding interdisciplinary study in the lesson planning process and the use of arts education to explore learning and understanding important world issues.

Chapter 4: The Presence of Interdisciplinary Learning in Lesson Planning

This chapter provides findings and analyses collected through coding lesson plans provided by arts educator colleagues within my school district. I coded each lesson plan to determine purposeful interdisciplinary learning, implied interdisciplinary learning, and unclear mentions of interdisciplinary learning.

I compiled the data I found coding into Microsoft Excel spreadsheets and then translated them into visual graphs using Tableau software. I have organized this chapter based on the study process, beginning with the coding of the lesson plans and the analysis of the information gathered from the coding process.

Collection and Coding: Lessons in Review

I examined lesson plans written by a total of six visual arts and music teachers within my school district to determine how and to what extent they incorporated interdisciplinary learning within their lesson planning process. After sending an email to six music and six visual arts colleagues requesting a donation of one lesson, I received seven anonymous lesson submissions to the Microsoft Form I created for document collection. Six of the lessons were visual arts lessons, and one lesson was a music lesson. After reviewing the submitted lesson plans, I realized that some of the lessons had similarities between the formatting and wording. These similarities led me to conclude that, despite requesting only one lesson per volunteer, more than one lesson may have been submitted by the volunteers.

After the collection period for lessons, I compiled the lessons within a digital folder and numbered them according to the order in which the teachers submitted them, resulting in a compilation of Lesson I to Lesson VII.[3] Working with one lesson at a time, I used Microsoft Word to review and highlight each lesson plan. I searched for key words and phrases that suggested purposeful inclusion of interdisciplinary learning, such as the specific mention of core academic courses or phrasing that specified the connection of the arts course to core academic courses, and I highlighted these instances in green to emphasize the presence of purposeful interdisciplinary learning. I also searched for key words and phrases that suggested implied interdisciplinary learning. These identifying factors within the lesson suggested interdisciplinary learning without specifically mentioning the terms "interdisciplinary learning" or "cross-curricular". These key words and phrases included specific references to activities typically associated with core academic courses but are present as an activity within the lesson. For example, in Lesson I, [4] the teacher states that students should "identify and use comprehensive vocabulary." This teacher identified and used vocabulary in both core academic courses as well as arts courses, offering implication of interdisciplinary opportunities within the lesson. I highlighted in a teal color the implied interdisciplinary learning items. To prevent cluttering of the coding process, when I did not detect interdisciplinary learning goals, I did not add any highlighting to the document.

Shortly into the coding of my first lesson plan, I recognized mentions of activities that could be interpreted as interdisciplinary but could not fit under the category of purposeful or implied, as there was an unclear determination as to whether or not the activity could truly be

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[3] See Appendix D-J
[4] See Appendix D

considered interdisciplinary. For example, in Lesson II, [5] the teacher states that a vocabulary

sheet will be distributed to the students. While comprehensive vocabulary can be

interdisciplinary, vocabulary can also be specific to arts learning and would not, in this instance,

fall under the category of interdisciplinary learning. Without the teacher explicitly stating the

type of vocabulary they will introduce to the student it is unclear if interdisciplinary learning is

present in this portion of the lesson. I used purple highlighting in the coding process to identify

unclear determinations of interdisciplinary learning.

Quantifying Findings: Interdisciplinary Occurrences

After coding each lesson to determine the types of interdisciplinary learning present, I

studied each lesson plan to develop categorical locations present within each lesson. As I was

looking to determine the use of interdisciplinary learning within lesson goals and objectives, I

began by distinguishing these two categories. I then evaluated the content headings within each

lesson to determine the other categories I would include to organize my findings more

efficiently. I listed them within a Microsoft Excel document. I assigned a miscellaneous category

to encompass content headings that occurred in only one lesson and content headings that

yielded a minimal amount of content in comparison to the remainder of the lesson. I identified

the categories as follows: Goals, Objectives, Standards, Instruction, and Miscellaneous.

Once I listed the categories in the Excel document, I calculated the number of times each

highlighting occurrence appeared within each category. I then recorded the data in the Excel

document, quantifying the number of purposeful, implied, and unclear occurrences of

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[5] See Appendix E

interdisciplinary learning within the goals, objectives, standards, instruction, and miscellaneous areas of each lesson.

Lesson I	Purposeful	Implied	Unclear
Goals	0	0	0
Objectives	0	0	1
Standards	2	1	0
Instruction	0	0	2
Misc.	0	0	1

This lesson suggests the study of the historical use and creation of pottery but lacked the distinct detail to explain how it was executed in the lesson.

As lesson planning also takes place in the creation of content for students, a full lesson may offer more insight into IDL

Table 1: Lesson I

Lesson II	Purposeful	Implied	Unclear
Goals	0	0	0
Objectives	0	0	0
Standards	2	1	0
Instruction	0	0	2
Misc.	0	0	2

Notes: n/a

Table 2: Lesson II

Lesson III	Purposeful	Implied	Unclear
Goals	0	0	0
Objectives	1	1	0
Standards	0	0	0
Instruction	0	0	2
Misc.	1	2	1

Notes: History connection in the lesson is clear.
Unclear connection to impact on social change
moving forward after the lesson.

Table 3: Lesson III

Lesson IV

	Purposeful	Implied	Unclear
Goals	0	0	0
Objectives	0	0	6
Standards	0	3	2
Instruction	0	0	33
Misc.	0	3	3

Notes: Color and color mixing directly relate to a
core academic course. Should this be considered
IDL? Shade and shade recognition.

Table 4: Lesson IV

Lesson V

	Purposeful	Implied	Unclear
Goals	0	0	0
Objectives	0	0	3
Standards	0	0	0
Instruction	0	1	26
Misc.	0	1	8

Notes: Can art history be considered under the
umbrella term of history?

Table 5: Lesson V

Lesson VI

	Purposeful	Implied	Unclear
Goals	0	0	0
Objectives	0	0	2
Standards	2	3	0

Instruction	1	2	21
Misc.	0	2	5

Notes: n/a

Table 6: Lesson VI

Lesson VII

	Purposeful	Implied	Unclear
Goals	0	0	0
Objectives	0	0	2
Standards	2	3	0
Instruction	1	2	20
Misc.	0	2	5

Notes: This lesson references history and connection to other courses but does not push beyond the references

Table 7: Lesson VII

The tables showed interesting disparities within the individual lesson plans regarding the presence of interdisciplinary learning within the sections of each lesson. For example, in *Table 4: Lesson IV*, there was a complete absence of purposeful interdisciplinary learning and three occurrences of implied interdisciplinary learning; however, a large amount of unclear interdisciplinary learning occurs in comparison.

Comparing Data: Commonalities and Disparities of Interdisciplinary Occurrences

After creating the individual tables quantifying the coding for each lesson plan, I began the process of importing the data into the Tableau software to create visual representations of my findings. Once I imported the data into the program, I formulated the data analysis to depict each location category and each lesson plan concerning the number of occurrences for the three key factors: purposeful, implied, and unclear interdisciplinary learning. I did not visually depict "no interdisciplinary learning", because all lesson plan content that I did not distinguish as purposeful, implied, or unclear I designated as "no interdisciplinary learning".

Purposeful Interdisciplinary Learning

After importing the qualitative data from each of the lesson plan tables into the Tableau software, I created a bar graph to visually represent the presence of purposeful data within the six coded lesson plans. After I created the graph, it was clear that purposeful interdisciplinary learning was not a common occurrence within the lesson plan writing process. When observing the goals written for each lesson, there was no purposeful interdisciplinary learning present. In the instruction portion of the lesson plans, only Lesson VI[6] included purposeful interdisciplinary learning stating "the students will come in to class and get out their sketchbooks. The students will then look at the board and discuss why the planning stage is so important in a project. How does this relate to other classes you are in?"

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[6] See Appendix I

Lesson III included one purposeful instance of interdisciplinary learning in both the objectives of the lesson and within the "new content" section of the lesson. The highest instances of purposeful interdisciplinary learning take place in the standards section of the lesson planning process, specifically in Lessons I, II, VI, and VII[7]. The standards listed in these lessons include such wording as "*Reading, Writing, Listening, and Speaking*- Read and understand essential content of informational texts and documents in all academic areas" (Commonwealth of Pennsylvania, 2020). I took the previous example from Lesson I. It was clear that purposeful interdisciplinary learning was not a common occurrence in the process of lesson planning.
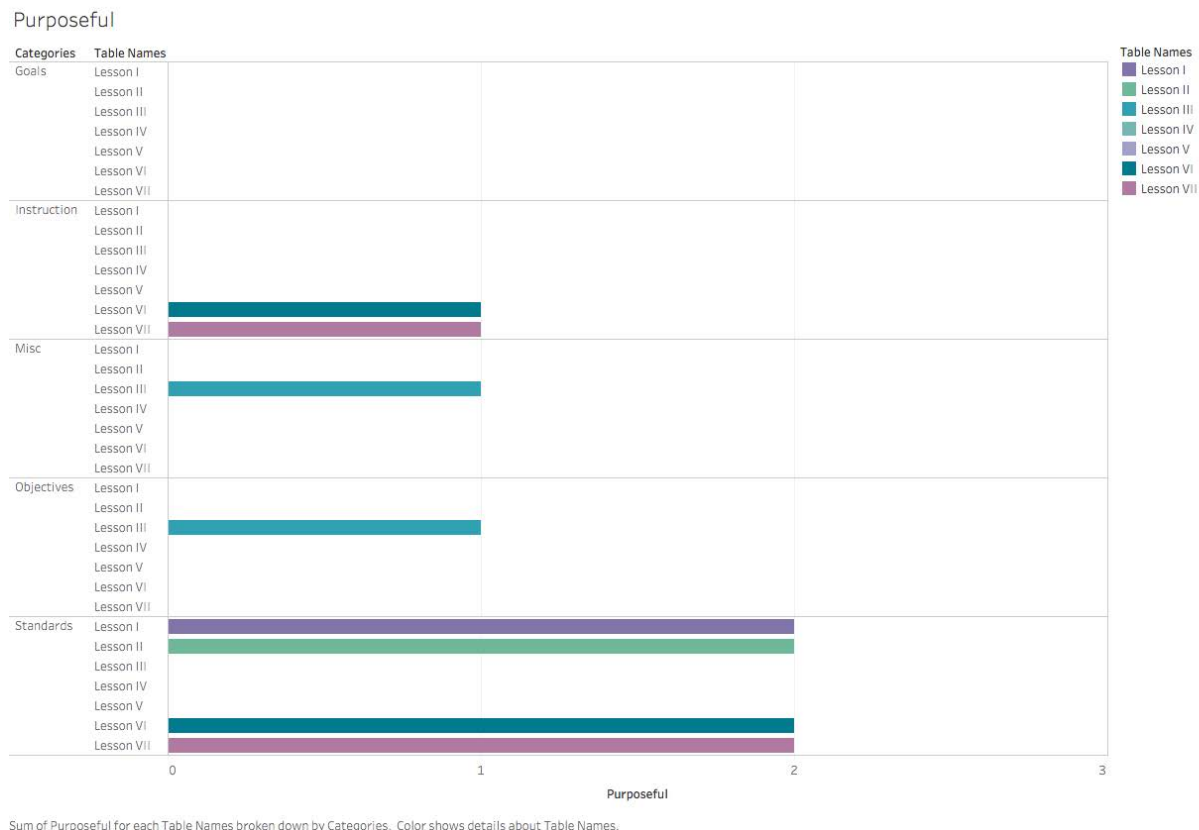
Implied Interdisciplinary Learning

Figure 1: Purposeful Interdisciplinary Learning

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[7] See Appendix J

Implied interdisciplinary learning had higher and more consistent occurrences in the

lesson planning process. Out of the five categorical locations, implied interdisciplinary learning

appeared in three of the categories within multiple volunteered lesson plans. As with purposeful

interdisciplinary learning, no implied interdisciplinary learning occurred within the goals of the

lessons, and one occurrence of interdisciplinary learning ("Sing with proper vowel formation and

good tone quality") occurred within the objectives of Lesson III.[8] The most common occurrences

of implied interdisciplinary learning occurred in the lessons' standards and in the smaller, less

consistent, miscellaneous categories of the lessons. These occurrences typically included

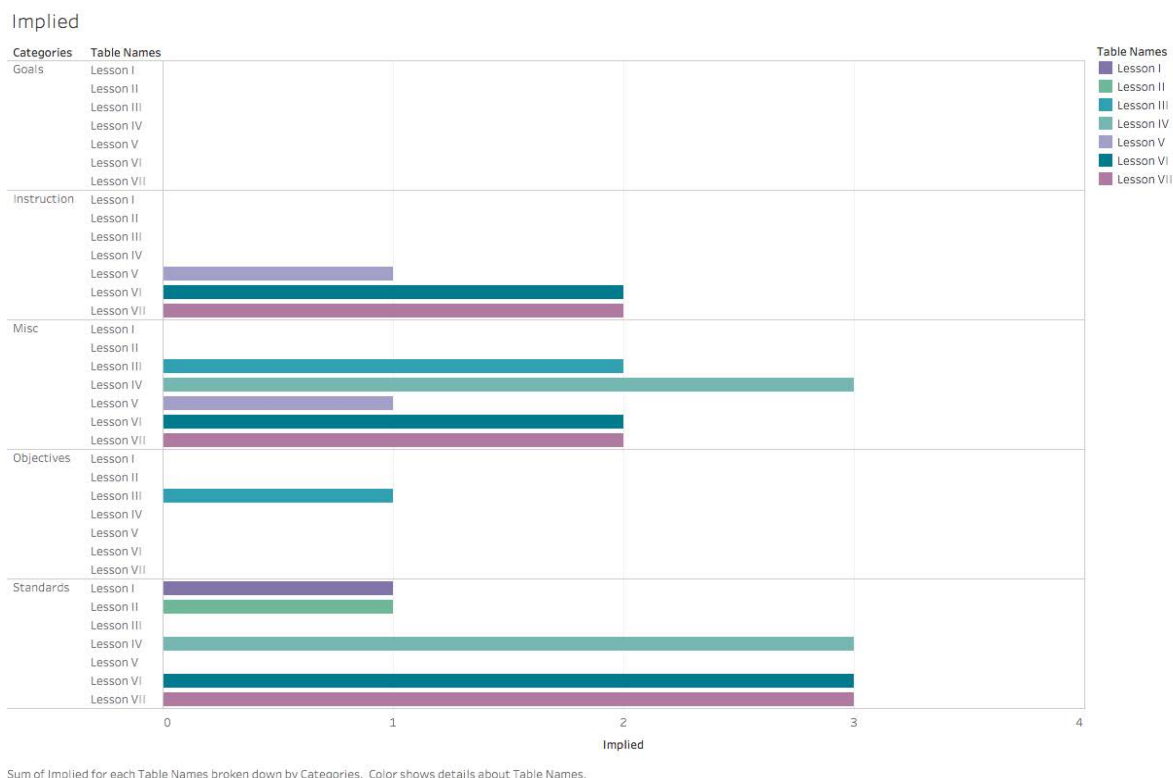connections to vocabulary, reading, and history within the lesson.

Figure 2: Implied Interdisciplinary Learning

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[8] See Appendix F

Unclear Interdisciplinary Learning

The most common occurrences of interdisciplinary learning were the unclear occurrences. While coding each lesson, there were numerous instances in which the teachers' terminology could have indicated interdisciplinary if teachers had provided more information about the activity. For example, in Lesson IV, one of the essential questions asks, "How is society influenced by art?" With more information, such as whether history is included in this discussion, or how students are to research and reflect upon this question, this portion of the lesson could be considered interdisciplinary. Without more information, it is unclear if this portion of the lesson could be considered interdisciplinary. There were no interdisciplinary learning occurrences within the unclear category and only two occurrences of unclear interdisciplinary learning within the standards section of Lesson IV.[9]

Lessons I, IV, V, VI, and VII all had occurrences of unclear interdisciplinary learning within the learning objectives, and every lesson had occurrences of unclear interdisciplinary learning in miscellaneous categories and within the lesson instruction. The lesson instruction had the largest occurrences of unclear interdisciplinary occurrences with a maximum of 33 possible interdisciplinary opportunities throughout the lesson.
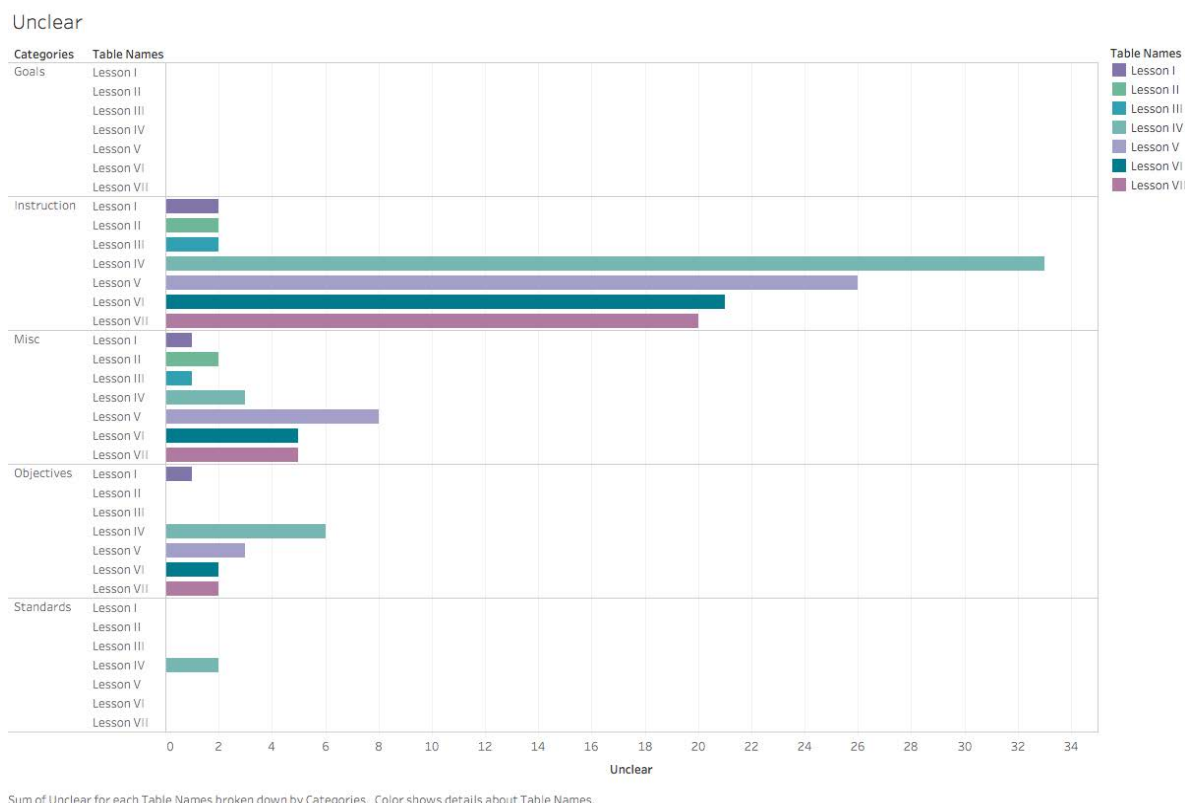
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[9] See Appendix G

Figure 3: Unclear Interdisciplinary Learning

Cumulative Findings and Considerations

In reviewing the seven lesson plans submitted by my colleagues, I noticed certain trends in the lesson planning process. In all the lesson plans that teachers submitted, there were no occurrences of interdisciplinary learning mentioned in the goals section. However, interdisciplinary occurrences appeared within the objectives of the lessons. This trend suggests that the educators writing these lessons did not have any intention of incorporating interdisciplinary learning in the overarching goals of the lessons but considered interdisciplinary learning as a method of learning to achieve the existing goals. Similarly, when teachers made interdisciplinary learning explicit within the lessons' standards the educators were aware that interdisciplinary learning would be a part of the lesson experiences. Still, they were not focused on interdisciplinary learning as a major factor within the learning of the lesson. Lesson III is the

exception to this finding, as the context of this lesson focuses heavily on the history of the 1960s and 1970s concerning music.

As I searched through the lessons for elements of social engagement and learning beyond the classroom environment, I also noticed that teachers did not incorporate goals or objectives within these lessons that suggested learning outside of the classroom. Most of the lessons were focused on learning within the classroom and within a specific unit. Once again, only Lesson III mentions social engagement through the study of social change in the 1960s and 1970s and how this social change impacted lyric content in Motown music. While this lesson specified social change as a foundational topic, the lesson did not specify inspiration for social engagement beyond classroom learning as a goal for this lesson.

Throughout the coding process, I posed a series of questions that included considerations that would directly impact the results of this research. For example, recognizing the possibility for unclear incorporations of interdisciplinary learning within the lesson planning process suggested that teachers may be considering interdisciplinary learning without consciously incorporating it as a vital part of the lesson planning process. Similarly, if interdisciplinary learning is mentioned in the standards, goals, or objectives of a lesson, but not included clearly in the written activity portion of a lesson, can interdisciplinary learning be considered a part of the lesson? Many of the lessons provided for this research include purposeful interdisciplinary learning in the standards referenced at the beginning of the lesson plan. However, the way in which teachers incorporated interdisciplinary learning into the activities section of the lesson was not specified. I also wondered how a limited understanding of curriculum could impact the inclusion or efficiency of interdisciplinary learning. It is possible to incorporate adequate and intentional interdisciplinary learning into the arts courses without explicit knowledge of the

curriculum content or curriculum timeline for the core academic students take. Finally, I considered the term "lesson plan," and what it means to create a lesson. While teachers create a lesson plan document that outlines the intention for a lesson, as I observed in this study, there is a portion of the lesson planning process that takes place in the creation of content for the lesson, including visual aids such as PowerPoint presentations and handouts, and collections of demonstrations, videos, audio, and more that could include additional, and perhaps more specific, interdisciplinary content.

Chapter 5: Conclusion and Recommendations

The data provided me with a basis for the continuation of the action research cycle in which I am engaged to formulate lesson planning that integrates intentional interdisciplinary learning between visual arts and science to empower students to be socially engaged beyond the traditional classroom setting. Through thorough coding and quantifying of data collected from the lesson plans of visual arts and music educators, I discovered patterns of including interdisciplinary learning in my colleague's lesson planning. Upon reviewing my lesson planning process, these patterns assisted me in noting where and how I incorporate interdisciplinary learning in my lesson planning practice.

In the overall review of this study, the research and understanding of the current lesson planning process of arts educators in my district was a success. The data collected through coding provided insight into the current inclusion of interdisciplinary learning in the lesson planning process and areas of consideration for future lesson planning. This concluding chapter of my study discusses why the study was a success and explores recommendations for further research.

Interdisciplinary Learning Presence in the Arts

The process of reviewing lesson plans from visual arts and music teachers within my district was eye-opening. By reviewing the plans written by my colleagues, I reflected not only on the presence of interdisciplinary learning within the various sections of their lesson plans but also on my lesson planning process and the importance of intentionality in writing lesson plans.

While some purposeful and implied lesson planning was present in each lesson, a great deal of interdisciplinary learning was categorized as unclear. If the purpose of an action in a lesson, such as measuring to create a drawing grid, is to connect the skills and techniques of a math course with a visual arts course, the intention of this connection should be clearly stated within the lesson plan.

I also recognized the importance of weaving essential themes through the entirety of the planning process. For example, in future lesson planning, if interdisciplinary learning and social engagement beyond the classroom learning environment are outcomes I hope to achieve through my lesson, the presence of these themes and supporting activities should also be clearly incorporated within the goals, objectives, and lesson instructional activities for consistency and clarity. Without purposeful language and actions, the effect and benefits of interdisciplinary learning within a lesson might be questioned.

Recommendations for Further Research

This study was limited by the size of the volunteer pool I approached to donate lessons and by the number of responses I received. I only included visual arts and music teachers within my school district, and I only requested one lesson per volunteer. I collected only one lesson to understand lesson planning within the school district, as I felt that multiple lesson plans from multiple educators could include too much variation in the lesson planning process per teacher.

Further research is needed from a larger volunteer pool. Other volunteers would offer a more comprehensive perspective and larger representation of lesson planning practice within the school district. Completing further research may also allow for the study of full lesson content, including lesson plans and presentation materials, to gain a more comprehensive understanding

of the utilization of interdisciplinary learning within the current lesson planning process for visual arts and music educators within my school district as well as how to enhance the opportunities and effectiveness of interdisciplinary learning within the arts. I hope that continuing this action research cycle will provide me with more considerations for my approach to interdisciplinary learning and the lesson planning process. An additional study would provide opportunities to inform the creation of lesson plans that integrate intentional interdisciplinary learning between visual arts and science to empower students to be socially engaged beyond the traditional classroom setting.

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Appendix A: IRB Communication

On April 05, 2020 17:36 pm America/New_York rbp5181@psu.edu wrote:

Good evening,

I am in the process of starting an action research project to complete my M.P.S. program. Originally I was planning on submitting a proposal to the IRB to complete a project with my students in my district, but as a result of COVID-19, my advisor and I have been working to come up with a plan-B for my project.

Ultimately, I would like to study the lesson plans of arts educators to determine patterns in the planning process as it relates to interdisciplinary learning. I would be coding and locating patterns within each lesson plan to determine where interdisciplinary thought and/or intentionality are taking place. I would not be using human subjects within my study, conducting surveys, or using the names/identities of those submitting the lesson plans. In fact, I would plan to set up a dropbox so others could anonymously share the lessons as they choose. The project would be an analysis of documents only.
My advisor and department head were under the impression I might not need an IRB approval for this assignment, but suggested I contact the IRB office for confirmation.

Would you be able to confirm this assertion or provide further insight?

Thank you for your time.

Best regards,
Rebecca Panitch

HRP-103 - Investigator Manual (5-6-19).pdf 835 KB Study Submission Guide (11-5-17).docx

808 KB 2 attachments (2 MB)Download allSave all to OneDrive - The Pennsylvania State University

Good morning,

Thank you for your message.

Submission to our office is warranted for projects involving the use of human subjects in research being conducted under the auspices of PSU. That is, activities must meet the definition of both "research" and "human subject" in order for submission to be warranted for review/approval by our office. Please see our website, https://www.research.psu.edu/irb, and the attached Investigator Manual for information to help you make this determination about your project.

If submission is required, the attached Study Submission Guide will prove extremely helpful as you prepare your application.

IRB Program Coordinator
Office for Research Protections

Determining if activities meet the definition of human subjects research

For research being conducted at Penn State College of Medicine or by Penn State Health researchers only, do not complete section 2 of this form. Use this section as guidance only and complete section 3.

If the activities to be carried out do not fall into one of the conditions listed in Section 1 above, review this section carefully to determine if your proposed activities meet the definition of human subjects research.

IRB Review or exemption determination is required only if the proposed activities meet the federal definitions of research AND human subject. If, after reviewing the information in this section, the proposed activities meet the federal definitions of research AND human subject, then:

This template should not be used

Access CATS IRB (http://irb.psu.edu)

Navigate to the Library

Choose an appropriate protocol template to complete and follow the instructions in the template

If, after reviewing the information in this section, the proposed activities do *not* meet the federal definition of either research OR human subject, then:

You are not required to submit anything, unless you need a written determination that an activity is not human research to meet the requirements of a sponsor or other entity.

Contact the IRB Office if you need assistance – see contact information above on first page.

Definitions of Research

DHHS Definition of Research

☒Yes ☐No	Is the activity an investigation? (Investigation: a searching inquiry for ascertaining facts; detailed or careful examination)
☒Yes ☐ No	Is the investigation systematic? (Systematic: having or involving a system, method, or plan)?
☒Yes ☐ No	Is the systematic investigation designed to develop or contribute to knowledge? (Designed: done with purpose and intent. Develop: to elaborate or expand in detail. Contribute: to be an important factor in; help to cause. Knowledge: truths, facts, information.)
☒Yes ☐No	Is the knowledge generalizable? (Generalizable: universally applicable)

According to
The Department of Health and Human Services (DHHS) regulations, research is defined as "a systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge."

If ALL of the boxes below are checked "YES" the activities meet the DHHS definition of research.

If ANY of the boxes below are checked "NO" the activities do not meet the DHHS definition of research.

FDA Definition of Research

According to the Food and Drug Administration (FDA) regulations, a clinical investigation means any experiment that involves a test article and one or more human subjects and that either is subject to requirements for prior submission to the Food and Drug Administraiton under section 505(i) or 520(g) of the act, or is not subject to requirements for prior submission to the FDA under these sections of the act, but the results of which are intended to be sumitted later to, or held for inspection by, the FDA as part of an application for a research or marketing permit.

If Box 1 AND one or more of the second, third or fourth boxes below are checked "YES", the activities meet the FDA definition of clinical investigation.

1	☐Yes ☒No	Is the activity an experiment that involves a test article (drug, device or biologic) and one or more human subjects? AND
2	☐Yes	Must the activity meet the requirements for prior submission to the FDA under section 505(i) of the Federal Food, Drug and Cosmetic Act meaing any use of a drug other than the

	☒ No	use of an approved drug in the course of medical practice? OR
3	☐ Yes ☒ No	Must the activity meet the requirements for prior submission to the FDA under section 520(g) of the Federal Food, Drug and Cosmetic Act meaing any activity that evaluates the safety or effectiveness of a device? OR
4	☐ Yes ☒ No	Are the results of this activity intended to be later submitted to, or held for inspection by, the FDA as part of an application for a research or marketing permit?

Definitions of Human Subject

DHHS Definition of Human Subject (Updated with 2018 Common Rule revisions)

According to DHHS regulations, human subject is defined as "a living individual, about whom an investigator conducting research obtains (1) data through intervention or interaction with the individual, or (2) identifiable private information."

If ALL of the boxes below are checked "YES" the activity involves human subjects.

If BOXES 1 and 2 below are checked "YES" the activity involves human subjects.

If BOXES 1, 3, and 4 below are checked "YES" the activity involves human subjects.

1	☐ Yes ☒ No	The investigator is gathering information or biospecimens about living individuals.
2	☐ Yes ☒ No	The investigator will use, study, or analyze information or biospecimens obtained through either of the following mechanisms: Physical procedures or manipulations of those individuals or their environment for research purposes ("intervention"). Communication or interpersonal contact with the individuals ("interaction").
3	☐ Yes ☒ No	The investigator will gather data that is either: Data about behavior that occurs in a context in which an individual can reasonably expect that no observation or recording is taking place (i.e., "private information"). Data individuals have provided for specific purposes in which the individuals can reasonably expect that it will NOT

		be made public, such as a medical record (i.e. "Private information").
4	☐ Yes ☒ No	Individuals' identities can be readily ascertained or associated with the information by the investigator (i.e., "identifiable information") and/or with the biospecimens by the investigator (i.e., "identifiable biospecimen").

FDA Definition of Human Subject

According to FDA regulations, human subject is defined as "an individual who is or becomes a participant in research, either as a recipient of the test article or as a control."

If EITHER is checked "YES" the activities meet the FDA definition of human subject.

☐ Yes ☒ No	An individual will be a recipient of any test article (i.e., drug, medical device for human use, human food additive, color additive, electronic product, or any other article subject to regulation under the Food, Drug, and Cosmetic Act.) or as a control.
☐ Yes ☒ No	An individual on whose specimen an investigational medical device will be used.

Coded Data and/or Biospecimens

According to DHHS guidance, coded means that (1) identifying information (such as name or social security number) that would enable the investigator to readily ascertain the identity of the individual to whom the private information or specimens pertain has been replaced with a number, letter, symbol, or combination thereof (i.e., the code); and (2) a key to decipher the code exists, enabling linkage of the identifying information to the private information or specimens. DHHS considers coded data to be identifiable.

☐ Yes ☒ No	The provider of the data and/or biospecimens will remove the code before sending the data and/or biospecimens to the researcher (therefore no link exists between data received and the identifiable information); OR
☐ Yes	The holder of the key and investigator enter into an agreement prohibiting the

☒ No	release of the key to the investigator under any circumstances, until the individuals are deceased; OR
☐ Yes ☒ No	The investigator has documentation of written policies and operating procedures from a repository or data management center that prohibits the release of the key to the investigators under any circumstances, until the individuals are deceased; OR
☐ Yes ☒ No	There are other legal requirements prohibiting the release of the key to the investigator, until the individuals are deceased.

Once you have reviewed the definition questions in Sections 2.1 and 2.2, please re-review the instructional text provided in Section 2.0 to determine if a submission to the IRB Office is necessary before proceeding with the remainder of this form.

Appendix B: Request for Lesson Plans

Hello colleagues!

I have a request, and I apologize for the need to ask it at this intense time.

I am in the final semester of my graduate program, and am working on an action research project involving how arts educators incorporate

interdisciplinary learning goals within their lesson plans, and how these goals support lesson objectives that are intended to engage students beyond the traditional classroom.

Instead of surveying teachers and students, I intend to use lesson plans for my data collection.

I am sending you this email with hopes that you might be willing to volunteer a lesson plan that I may use for my project?

As I will be using only the lesson plan content, you may anonymously volunteer a lesson by removing your name and other identifying factors from the documents. I am using Microsoft forms for document uploads to gather volunteered lessons, so your name/email address will not be recorded.

I am open to any format of lesson plan, as we all follow different methods. Age of the lesson, length, and intent of the lesson are also your choice, but please consider a complete lesson you have taught/still teach, and one that you have personally written with goals and objectives.

I will be gathering lesson plans through Friday, April 17th, but am hoping to gather as many lesson plans as possible by Wednesday April 15th.

If you have any questions, please let me know.

I appreciate anything you can offer. Thank you for your consideration!

Form located here:
https://forms.office.com/Pages/ResponsePage.aspx?id=j0gLqp78hUGl4zhCIN8jyuVDpQ0UfRtKtO36OSN ObyhUODdVRzE3U1NMRkNSSDExSktJMk1HR0xSQy4u

Rebecca Panitch

Middle School Art Teacher

Tohickon and Holicong Middle Schools

Ext. 1886

Appendix C: Lesson I

RULE: <mark>Purposeful Interdisciplinary learning identified</mark>

<mark>Implied Interdisciplinary learning identified</mark>

No Interdisciplinary learning identified

<mark>Unclear Interdisciplinary learning identified</mark>

	Subject/Course: Art Essentials 7	Date: 2018

Unit: Hand-built Pottery Pinch Pot Jar

Essential Questions from Course of Study:
- How does an artist's skill level improve his/her work?
- How do artists choose tools, techniques, and materials to express their ideas?
- Is skill necessary to make good art?
- Can skill be taught? Where do artists get their ideas?
- What is the purpose of pre-planning?
- Why is craftsmanship important?
- How does an artist's experience affect their creative process?
- How do artists problem solve during the creative process?
- Should artists always know what their work will look like when it is finished?
- What makes art good?
- Can art be evaluated?
- Whose view is more important, artist or art viewer?
- What are some of the similarities that exist in all art?
- How do artists' express their ideas?
- What makes a piece of art great?

Academic Standards:
- ✓ *Arts and Humanities* 9.1.8 A- Know and use the elements and principles of each art form to create works in the arts and humanities.
- ✓ *Arts and Humanities* 9.1.8 C- Identify and use comprehensive vocabulary within each of the art forms.
- ✓ *Arts and Humanities* 9.1.8 E- Communicate a unifying theme or point of view through the production of works in the arts.
- ✓ *Arts and Humanities* 9.3.8- Analyze and interpret specific characteristics of works in the arts within each art form.
- ✓ *Reading, Writing, Listening, and Speaking* 1.1.8 F- Understand the meaning of and apply key vocabulary across the various subject areas.
- ✓ *Reading, Writing, Listening, and Speaking* 1.2.8 A- Read and understand essential content of informational texts and documents in all academic areas
- ✓ *List academic standards that are being addressed in the lesson. The listed standards should be posted in the room for student reference.*

Objectives/Learning Targets:
Students will be able to apply proper hand-built methods of ceramics to the creation of a pinch pot jar decorated in linear patterns representative of the elements of art and design.

- The students will learn about the ceramic hand building technique of making pinch pots.
  The students will create two pinch pots to demonstrate their understanding of the pinch pot process.
  The students will maintain the condition of their clay over several weeks.
- The students will handle tools and materials responsibly.
  The students will create two dimensional sketches of the work they plan on building three-dimensionally.
- The students will use their sketches during the construction process.
- The students will glaze the interiors of their projects using proper glaze application.
- The students will use sharpie marker to add black and white, high contrast designs to the exterior of their project.
- The students will reflect on their project's strengths and weaknesses prior toe valuation.

Differentiation:

This is a mixed ability classroom. As seventh graders coming from four different elementary school, students have varied art experiences. Students will have had different clay experiences. Some students may have used clay last year, some may have not used it in years. Most kids have had experience with making pinch pots, but there were be gaps in student knowledge. Students who have had recent experience with pinch pot making will be able to move more quickly/skip practice activities. These students may complete enrichment activities to further their hand-building understanding, such as adding pedestal bases to their pinch pot jar. Students who have not had much experience with ceramics will create a practice pinch pot that will be dissected so these students can develop a greater understanding of how pinch pots are formed. One on one instruction will be utilized to help these students develop their skills. Online tutorials and other instructional aids may be necessary for groups of students as well.

Checking for Understanding:

Students will receive feedback about their projects through: daily group discussion, conferencing with individual students, small group demonstration, checking of student pinch pots, review of preliminary sketches, progress reports, review of new information during closure, rubric with student evaluation

Homework/Academic Practice:

Students will Collect visual references of black and white, high contrast designs

Materials:

pencils, paper, erasers, black markers, colored pencils, visual references, Susan Bach website, clay, slip, ceramic tools, plastic bags, paper towels, storage area, glaze, paintbrushes, carts for transportation to kiln room, water/water cups, kiln, sharpies, clear acrylic spray

Knowledge Taxonomy *My lesson provides opportunities for students to:*

(check all that apply)

☒ Recall
☒ Comprehend
☒ Apply
☒ Analyze
☒ Synthesize
☒ Evaluate

Instructional Procedures

UNIT Anticipatory Set *(How will I gain students' attention?)*
Total (15 minutes)
- ✓ Warm-Up – **(5 mins)** Briefly describe a pottery project you built and the process it involved
- ✓ Review, Introduction, Motivation - **(10 mins)** Discussion on ceramic and ceramic production. Where is ceramics made? How is it used? Who makes ceramics? Display of pinch pot sample and study artist Susan Bach and her work, prediction of

how it is made, discussion on past experience with pinch pots, instruction on making a pinch pot, sketching of jar to be created and pattern ideas

Instructional Input *(How will I present new material and check for understanding?)*
Total (50 minutes)
- **Introducing the New Learning** (15 minutes)
  Presenting new information to students. (lecture, demo, explanation, instructions, modeling, discussion, directed activity)
- **Student Practice** (35 minutes)
  - **Guided Practice-** Demonstrations on wedging, storing clay, cleaning up, making pinch pots, assembling pinch pots, cutting the jar, slipping and scoring decorations, and glazing
  - **Independent Practice-** Daily through studio time
- **Checking for Understanding** (35 minutes/occurs simultaneously as student practice)
  Students will receive feedback about their projects through: daily group discussion, conferencing with individual students, small group demonstration, checking of student pinch pots, review of preliminary sketches, progress reports, review of new information during closure, rubric with student evaluation

Instruction-
Day 1:
- Introduction to the Pinch Pot Unit (see above discussion topics) *10 minutes*
- Sketching of Jar *10 minutes*
- Demonstration on Preparing Clay *7 minutes*
- Clay Prep work (slicing, wedging, balling, storing) *20 minutes*
- Instructions on cleaning up clay *10 minutes*
Day 2
- Review clay preparation work
- Distribute Clay Vocab Sheet
- Demonstrate making a pinch pot (while covering clay vocab)
- Continue clay prep work and begin to finalize shape
- Clean up
Day 3
- Review pinch pot method
- Ceramic tool matching game
- Create pinch pots
- Demonstrate smoothing techniques for students to begin finalizing their pinch pots
- Clean up
Day 4
- Review pinch pot method and smoothing techniques
- Demonstrate joining pinch pots (slip and score)
- Students roll clay to add foot and pull
- Clean up
Day 5
- Review slip/score
- Demo adding far features
- Students attach jar features
- Final smoothing
- Clean up

*** After bisque firing, a day will be needed to glaze
Day 6
- Demonstrate proper glazing
- Students select one glaze color and apply 3 coats
- Clean up

*** After glaze firing, students will need to add final patterns in sharpie and add sealant
Day 7
- Demonstrate pen and ink techniques
- Students use felt tip pen to add linear designs
- Students seal felt tip pen with gel medium
- Allow to dry
- Display

UNIT Closure (20 minutes)
 Display of vessels, class critique, self-assessment on rubric

This lesson suggests the study of the historical use + creation of pottery but lacked the distinct detail to explain how this was executed within the lesson

As lesson planning also takes place in the creation of content for students, would a full lesson offer more insight into IDC?

Appendix D: Lesson II

Implied Interdisciplinary learning identified

No Interdisciplinary learning identified

Unclear Interdisciplinary learning identified

Project #: 3/4

Unit Title: Coat of Arms Shield

_____

Essential Questions:

How does an artist's skill level improve his/her work?
How do artists choose tools, techniques, and materials to express their ideas?
Is skill necessary to make good art?
Can skill be taught?

Objective:

Students will be able to apply proper hand built methods of ceramics to the creation of a symbolic coat of arms for a subject of their choice (family, friends group, personal etc).

Standards:

1. *Arts and Humanities* 9.1.8 A- Know and use the elements and principles of each art form to create works in the arts and humanities.
2. *Arts and Humanities* 9.1.8 C- Identify and use comprehensive vocabulary within each of the art forms.
3. *Arts and Humanities* 9.1.8 E- Communicate a unifying theme or point of view through the production of works in the arts.
4. *Arts and Humanities* 9.3.8- Analyze and interpret specific characteristics of works in the arts within each art form.
5. *Reading, Writing, Listening, and Speaking* 1.1.8 F- Understand the meaning of and apply key vocabulary across the various subject areas.
6. *Reading, Writing, Listening, and Speaking* 1.2.8 A- Read and understand essential content of informational texts and documents in all academic areas

Vocab:

clay, plastic, leatherhard, slab, fettling knife, wire loop tool, greenware, bisque, slip, glaze, score, shape, form, wedging, craftsmanship, elements/principles

Materials:

pencils, paper, erasers, clay, slip, ceramic tools, glaze, paintbrushes, kiln

Checking for Understanding:

Daily Discussion, Conferencing with students daily, checking of clay work, monitoring of clay condition/storage, review of preliminary sketches, progress reports, review of new information during closure, rubric with Student Evaluation

Instructional Procedures:

Anticipatory Set- Discussion on ceramic and ceramic production. Where is ceramics made? How is it used? Who makes ceramics? Display of slab sample, prediction of how it is made, discussion on past experience with clay, instruction on using a slab roller, sketching of shield to be created and pattern ideas.

Instruction-

Day 1:

- Introduction to the Slab Unit (see above discussion topics) *10 minutes*
- Sketching of Shield *10 minutes*
- Demonstration on Preparing Clay *7 minutes*
- Clay Prep work (slicing, wedging, balling, storing) *20 minutes*
- Instructions on cleaning up clay *10 minutes*

Day 2

- Review clay preparation work
- Distribute Clay Vocab Sheet
- Demonstrate using a slab roller (while covering clay vocab)
- Continue clay prep work and begin to finalize shape
- Clean up

Day 3

- Review slab method
- Ceramic tool matching game
- Create shields
- Demonstrate smoothing techniques for students to begin finalizing their slabs
- Clean up

Day 4

- Review pinch slab method and smoothing techniques
- Demonstrate adding decorations (slip and score)
- Students begin creating their 4 decorations
- Clean up

Day 5

- Review slip/score
- Demo adding a hanging feature
- Students finish attaching decorations
- Final smoothing
- Clean up

*** After bisque firing, a week will be needed to glaze

Day 6-8

- Demonstrate proper glazing
- Students select glaze color and apply 3 coats
- Clean up

*** After glaze firing, students will need to add final patterns in sharpie and add sealant

Day 9

- Demonstrate pen and ink techniques
- Students use felt tip pen to add linear designs
- Students seal felt tip pen with gel medium
- Allow to dry
- Display

Unit Closure- Glazing, Display of shields, class critique, self-assessment

Accommodations:

preferential seating, peer assistance, conferencing, hard copy notes, extended time, materials at home, resource help, decoration modification

Enrichment:

Packing it all in Drawing, Literary Magazine Drawing, Holiday card contest for, sketchbook activities, additional clay work, glazing completed projects

Appendix E: Lesson III

RULE: Purposeful Interdisciplinary learning identified

Implied Interdisciplinary learning identified

No Interdisciplinary learning identified

Unclear Interdisciplinary learning identified

9th Grade Chorus
Date: February 13th

Objectives:
- Sing with proper vowel formation and good tone quality.
- Understand how social change in the 1960's and 1970's influenced the lyric content of the music of Motown.

Anticipatory Set:
- Vocal Warm Up Exercises/Ear Training
- Review "The Times They Are a Changin'" by Bob Dylan, learned in a previous class

New Content:
- Watch video "The People's Music: Marvin Gaye's 'What's Goin' On?" (4 mins)
- Follow up discussion/Q & A
  - Importance of Motown Record label in helping music by African-American performers, songwriters & producers being accepted into mainstream American pop culture
  - Examples of themes/lyric content of early Motown songs
  - Motown performers desire to have their music reflect all aspects of their lives
  - Historical context/musical significance of *What's Goin On* album
- Listen to the first two minutes of "What's Goin' On" again with students focusing on listening to the background vocals (which they will sing)
- Step by step, teach background vocal parts to students
- Students sing their parts along with original recording to confirm they have learned

Closure:
- Exit Ticket: What would Marvin Gaye's Tweet to let his fans know something totally unique was coming with the release of "What's Goin On?"

History connection in the lesson is clear. Unclear connection to impact on social change moving forward after the lesson

Appendix F: Lesson IV

Subject/Course: 7th Grade Art Essentials	Date: 8/25/18

Unit: Color Theory-Abstract Painting

Essential Questions from Course of Study:

How and why do artists express themselves through art?
Why critique art?
What would life be like without art?
Why is it important to discuss, analyze and evaluate art?
How do artist's problem solve through the creative process?
Whose view is more important the artist or the viewer?
How is color theory a crucial element in the art world?
Whose view is more important the artist or the viewer?
How is color theory a crucial element in the art world?
How do artists choose tools, techniques, and materials to express their ideas?
Is skill necessary to make good art?
Can skill be taught?
How can artists distinguish their work from other artist's work?
Why create art? What can we learn from creating art?
How is an artist affected by where he/she lives?
How is society influenced by art?
What causes art to change?
Is art objective or subjective? Can art be both objective and subjective?
Why is specific vocabulary necessary in order to successfully evaluate art?
How are connections made between the viewer and the artwork?
How does a viewer's personal experience affect their response to an artwork?
What makes an artwork worth viewing?
What are some of the similarities that exist in all art?
How do artists' express their ideas?
How does art represent personal expression?
How do you know when an artwork is finished?

[handwritten note: Some wording suggests a possibility of IDC but does not blatantly suggest IDC]

Academic Standards:
- ✓ *List academic standards that are being addressed in the lesson. The listed standards should be posted in the room for student reference.*

Art and Humanities

9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts.
- 9.1.8.A Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.8.C Identify and use comprehensive vocabulary within each of the arts forms.
- 9.1.8.H Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.

9.2 Historical and Cultural Contexts
- 9.2.8.A Explain the historical, cultural and social context of an individual work in the arts.
- 9.2.8.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

9.3 Critical Response
- 9.3.8.A Know and use the critical process of the examination of works in the arts and humanities.

9.4 Aesthetic Response
- 9.4.8.B Compare and contrast informed individual opinions about the meaning of works in the arts to others (e.g., debate philosophical opinions within a listserve or at an artist's website).

Objectives/Learning Targets:
(What should students be able to do at the end of the lesson?)
- ✓ Instructional objectives are **specific, measurable, short-term, observable student behaviors**. They can be written in student-friendly language and should be posted throughout the lesson.

Students can mix colors to create value, complimentary colors, tints and shades, and analogous colors.
Students can mix paint to create a dynamic work of art representing color theory.
Students can create value scales to learn how to mix tints and shades using one color plus black and white.
Students can produce quality images that effectively communicate and express ideas through the use of color and the color mixing process.
Students can use their imagination, creativity, and problem solving skills to develop a composition using at least 15 overlapping shapes if various sizes.

Color + color mixing directly relate to another core academic course should this be considered IDC?
Shape + Shade recognition

Differentiation:
(Who are the students in this class? What differentiation strategies are needed?)
The students in my classes are very good, they are out going and interesting. Some students need more reminders than other to stay on task during class time. The students engage in class discussions and are always interested in helping the teacher with materials during class and after. Some students will need more motivation than other to be engaged and excited about their artwork. The directions will be verbally given as well as written down on the board and can be typed out if necessary for a student. Some students need some more one on one time where they can ask questions without being embarrassed for not knowing the answer. The students will be learning from reading, watching videos, discussions and teacher demonstrations, my hope is for these different methods to reach all students in the art room. Depending on the student's needs differentiation can occur on multiple levels from having their paper gridded out for them, to adjusting small activities done before the project such as a color wheel.

Checking for Understanding:
(How will I assess whether students met the learning target?)
- ✓ Choose an appropriate formative assessment strategy to determine whether or not students are making sense of the material as it is being presented.

Relative to IDC?
Can this be

The students in the classroom will have a lot of formative assessment. Each day the students will come into class and have an entry task: it may be a question to get them thinking on a deeper level about art, or if the students has questions about a topic learned, may be a review sheet and more. This is a great way to see what students are comprehending throughout the class or the whole entire lesson. There will also be exit slips, reflections or review games at the end of class to allow the students more time to think about everything we have learned. The teacher will also provide demonstrations and walking around the classroom to provide feedback answer questions and make sure the students are learning the objective for the day.

Small class which will allow the teacher some more time to work individually with students and help when necessary.

Homework/Academic Practice:

-Students may need to study at home for color theory quiz

Materials:

List of materials needed for the lesson
-Brushes
-Paint
-Palette paper
-Pencils
-Compass
-Cups of water
-Drawing Paper 12" x 12"
- Ruler

]]nowledge Taxonomy *My lesson provides opportunities for students to:*

(check all that apply)

☒ Recall
☒ Comprehend
☒ Apply
☒ Analyze
☐ Synthesize
☒ Evaluate

Instructional Procedures

Anticipatory Set *(How will I gain students' attention?)*
Total (10 minutes)
- ✓ Warm-Up – **(3-4 mins)** Brief activity or event at the beginning of the lesson that effectively engages all students' attention and focuses their thoughts on the learning objective(s).
- ✓ Review, Introduction, Motivation - **(5-6 mins)** Review of prior learning, preview of new learning, assessment of relevance of new information, statement of objectives and standards for the lesson.

Instructional Input *(How will I present new material and check for understanding?)*
Total (30 minutes)
- ✓ New Information
- ✓ Check for Understanding – Choose an appropriate formative assessment strategy to determine whether or not students are making sense of the material as it is being presented.
- **Introducing the New Learning** (10 minutes)
  Presenting new information to students. (lecture, demo, explanation, instructions, modeling, discussion, directed activity)

- **Student Practice** (15-20 minutes)
  - **Guided Practice**
  - **Independent Practice**
- **Checking for Understanding** (4 -5 minutes)
  Choose an appropriate formative assessment strategy to determine whether or not students are making sense of the material as it is being presented.

Closure (10 minutes)
(How can I bring student-centered closure to summarize learning and enhance retention of the material?)
> *A natural stopping point in the lesson, which points back to the objective and captures its relevance to the unit. Closure keeps the big picture in view, either by relating the objective to other fields or topics, or by raising a related question to ponder in anticipation of the next lesson. Closure ensures that the objectives are met and applied, as students reapply or label the lesson for themselves.*

Day One

Overall Learning Target: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can use a ruler to draw a straight line and split up my paper. I can use a template to trace the shape of ¼ of a circle. I can create shapes to fill the space by changing the size, overlapping, and using a variety of shapes. I can create two value scales demonstrating my color mixing knowledge. I can lay out my color schemes for my four sections of my painting.

Hook: The students will come into class and be greeted by the teacher as they place their materials in the designated spot in the classroom. The students will then look at the entry task on the board. There will be a question on the board that reads, "What does it mean when something is abstract? How do you know when an artwork is abstract?" The students will have a couple of minutes to share with their

tables and then will share with the entire class. The teacher will also show the students a Powerpoint that will take a look at multiple images and the differences between them.

Development: During class today students will be completing multiple tasks. Students will receive a piece of paper they need to put their name, class period, and advisory teacher on the back. The students will then be gathered to watch a demonstration about how to add the 1.4 circle and then split their paper using a ruler. The students will then head back to their seats and begin this process. This is going to help them set up their paper for their project. Students will then gather again at the demo table to watch as the teacher will show them that they will need to draw anywhere between 15-20 shapes. They will use their imagination, creativity, and their problem solving skills to create an interesting composition. Shapes will need to overlap, but the size may vary as well. Students will draw lightly in case they need to erase their work so their marks cannot be seen. When that is complete the teacher will hand the students two strips of paper. Students will be practicing creating two value scales. This will prepare them for the assignment and help build their skills before applying those skills to their project. The students will create a values scale with just black and white and one that will be monochromatic.

***If anyone did not finish their color wheel at this point they will need to do so first.

Culmination: The students will need to place any materials they used away in the correct location. The teacher will let the students know that next class they will need to finish their value scales. Next class the teacher will also mention that color schemes will be chosen for each section of their painting. The students will turn in their final copy by table and place them on the correct shelf in the cabinet. Students will be asked then to think about the following question with the people at their table- "What is the importance in planning? Why would you be planning and laying out your project before you begin adding color?" Students will then share their ideas with the class.

Reflection:

- Off to a good start, students may want to think about adding more shapes to allow for a more interesting composition.

Day Two

Overall Learning Target: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can create shapes to fill the space by changing the size, overlapping, and using a variety of shapes. I can create two value scales demonstrating my color mixing knowledge. I can lay out my color schemes for my four sections of my painting. I can use paint to demonstrate value in section 1 of my painting.

Hook: When the students come into the classroom they will place their belongings on the shelves under the projector. The students will then have a seat in their assigned spots and once all students have come to class the teacher will hand out the rubric for the project. The teacher will go over the rubric with the students and break it down. The students should be aware of what they are being graded on and have that knowledge prior to completing the assignment. Students will ask any questions they have and be able to comprehend the assignment better.

Development: The students will begin painting today in class. The teacher will help them lay out their color schemes if it was not done the last class period. Students will be brought to the demo table and show how to begin section 1 in their painting. Students will show value in section 1, which means they will only be using black and white. Students will need to make sure they are using a wide range of values and that each shape and space is painted differently. (No two shapes next to each other can be the same color) Students will be reminded about the use of brushes and that there are a variety of them. Students should use brushes that will allow them to paint neatly and brushes that will work depending on the areas they have in their painting. Students worked to finish their value scales- painting section 1 will be started during the next class.

Culmination: Students will have about 10 minutes as the end of class to clean up. Students will be reminded about the clean up procedure- washing brushes with soapy water, clean out water containers, throw out paint palettes and paper towels, and wash off their tables. Students projects will be placed on the drying rack in order to stay flat. When the students have completed cleaning up, they will have seat. The teacher will play a review game that will allow the students to think about what they are doing in different ways.

Reflection:

-Section 1 painting got pushed back they were not finished their value scales.

Day Three

Overall Learning Target: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can create shapes to fill the space by changing the size, overlapping, and using a variety of shapes. I can create two value scales demonstrating my color mixing knowledge. I can lay out my color schemes for my four sections of my painting. I can use paint to demonstrate value in section 1 of my painting. I can paint neatly and use the materials properly.

Hook: When the students come into the classroom they will place their belongings on the shelves under the projector. The students will be asked to get their value scales from the drying rack. Students will flip them over and write their name and class period on the back. The students will discuss how painting the value scales were and then be given their projects (good copy)

Development: The students will begin painting today in class. Students will be brought to the demo table and show how to begin section 1 in their painting. Students will show value in section 1, which means they will only be using black and white. Students will need to make sure they are using a wide range of values and that each shape and space is painted differently. (No two shapes next to each other can be the same color) Students will be reminded about the use of brushes and that there are a variety of them. Students should use brushes that will allow them to paint neatly and brushes that will work depending on the areas they have in their painting. Students need to be careful that they are only painting in section 1 and not other areas.

Culmination: Students will have about 10 minutes as the end of class to clean up. Students will be reminded about the clean up procedure- washing brushes with soapy water, clean out water containers, throw out paint palettes and paper towels, and wash off their tables. Students projects will be placed on the drying rack in order to stay flat. When the students have completed cleaning up, they will have seat. The teacher will play a review game that will allow the students to think about what they are doing in different ways.

Reflection:

-Review neatness, looking very sloppy.

- Outline using small brush fill in with larger brush.

Day Three

Overall Learning Target: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can create two value scales demonstrating my color mixing knowledge. I can use paint to demonstrate monochromatic color in section 2 of my painting. I can paint neatly and use the materials properly.

Hook: Students will come into class and get out their sketchbooks. Their work will already be on the table for them. The students will then review by watching sections of a video that will go over color theory. This will be a refresher for students to get them thinking about the project we are creating and help them remember the terminology for the assignment.

Development: Students will be getting their work today to complete section two. Some students may need to finish section 1 as well. In this section students will need to show a monochromatic value scale. Students have previously chosen the color for this section and will need to fill in each shape as they did with section 1. Students will need to use a variety of brushes to get in to all the specific shapes and be able to stay as neat as they can. The teacher will show the students a small demo and then they will begin painting their own work.

Culmination: About ten minutes before class is over the students will need to start cleaning up. The teacher will tell the students where to place their good copy- on the drying rack. The students will need

to make sure all materials are placed back they were found and get the room ready for the next class. The teacher will hold up some work completed during class. The students will have a mini mid-way critique about what is going well with their work so far and some suggestions to make it better than it already is.

Reflection:

- Make sure students are using a variety of tints and shades. Some students only using one, when there are many variations of a tint and shade.

[handwritten margin note: SPEAKING. WRITING, COMParing one, Some an clys..]

Day Four

Overall Learning Target: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can use paint to demonstrate complementary colors in section 3 of my painting. I can paint neatly using a variety of brushes for the different areas in my work. I can use the materials in a safe productive manner.

Hook: The students will arrive to class and place their binders and papers in the correct area in the room. The students will look up on the board and see: Write yourself a goal that you will accomplish for the class period. The students will jot this down in their sketchbook and will ne reflecting on it at the end of class. Students will be reminded to make it an attainable goal and something they can use as inspiration to stay focused during class. The students will then review color theory by completing a review on Canvas. Students will also take a picture of their work before they get started working as it will be used for a critique and reflection at the end of the project.

Development: Students will work to complete their second section- monochromatic values before moving on to the third section. Students will be reminded about being neat and how they can accomplish it and feel successful about their work. Students will be getting their materials- brushes, water cups, paper towels, etc. ready at their tables before the teacher will gather them to the front demo table. This section of their painting gets a little more difficult as it involves two colors with tints and shades. This will make it a littlie more difficult and students will need to make sure they are including a variety of values. Students again will be reminded of brush size and the teacher will constantly be walking around to assist any student.

Culmination: The students will be instructed to clean up with about 10 minutes left in class. One student from each table will place their work in the correct drawer/cabinet and then have a seat. Students will need to place their cardboard from under their paint palette on the front table, clean their water cups, and brushes, place their work on the drying rack and throw out their paper towels. The students will then reflect on the goal they set for themselves during class. Students should think about whether they accomplished it and why or why not. The students will then be dismissed by table to put their sketchbooks away.

Reflection:

- More time to work, taking longer to complete each section than anticipated. May need to add an extra day into lesson.

Day Five

Overall Learning Taarget: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can use paint to demonstrate analogous colors in section 4 of my painting. I can paint neatly using a variety of brushes for the different areas in my work. I can use the materials in a safe productive manner.

Hook: The students will be greeted as they come into class and place their materials in the correct location. The students will need to grab their sketchbook and answer this question in their sketchbooks, what are analogous colors and where are they located on the color wheel? Students may ask their table mates and share their ideas with one another. The teacher will ask some students to share then go over what they are and how the students will be using them in their paintings.

Development: This class period will be for students to use to work on their paintings. Students are on a range of sections In their paintings as they work at different paces. The students will work to complete sections 1 through 3 if they haven't before moving on to section 4. Students will be getting their materials- brushes, water cups, paper towels, etc. ready at their tables before the teacher will gather them to the front demo table. (May have time for this about half way through the class but may need to pushed back to the following class.) This section of their painting will be the most difficult as it involves three colors with tints and shades. This will make it a little more difficult and students will need to make sure they are including a variety of values. Students again will be reminded of brush size and the teacher will constantly be walking around to assist any student. Students can refer to their sketchbooks if they forget what analogous colors they chose.

Culmination: Ten minutes to twelve minutes before class is up the students will need to clean up their areas. They will need to wash their brushes, empty the water cups, get rid of paper towels and place their palettes in the designated area. Their work will go on the drying rack and then the students will have a seat at their table. The students will then need to write down in their sketchbooks what will need to be done for the last class. Students should take a look at each section- did they not finish a section, do they need to make touch ups? Students will need to create a list of what will be accomplished to reference during next class.

Reflection:

- Most likely will need another day to finish the sections before the touch up day.

Day Six

Overall Learning Taarget: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can use paint to demonstrate analogous colors in section 4 of my painting. I can paint neatly using a variety of brushes for the different areas in my work. I can use the materials in a safe productive manner.

Hook: The students will be greeted as they come into class and place their materials in the correct location. The students will then get their paintings from their shelf in the closet and look at what needs to be done. They created a list last class that they will use to refresh their memory and use as a checklist to complete what is listed. Students will also get out their lap tops and take another picture of their work. They will need to save it to use at a later time.

Development: This class period will be used to add some final touch ups in each section. It will also be used for any student who didn't finish a section to go back and complete it. The students will quickly review painting procedures and gathering materials before they will be sent on their way to get what they need. Students will need to continue to work on their paintings and complete all the sections. Students should be working on section 3 and Section 4.

Culmination: Ten minutes to twelve minutes before class is up the students will need to clean up their areas. They will need to wash their brushes, empty the water cups, get rid of paper towels and place their palettes in the designated area. Their work will go on the drying rack and then the students will have a seat at their table. The students will be given a post it note that will ask them to share what they are struggling with still at this point and what they feel is going well.

Reflection:

- Post it notes are helpful to see what the students need some review and help with their work.

Content reprints

Day Seven

Overall Learning Taarget: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can use paint to demonstrate analogous colors in section 4 of my painting. I can paint neatly using a variety of brushes for the different areas in my work. I can use the materials in a safe productive manner.

Hook: The students will be greeted as they come into class and place their materials in the correct location. The students will then look at the board to take a look at the entry task. Students will be asked

to get out their lap tops and go their art Canvas page. Students will be completing the entry task for the day (it will be labeled) asking them to think about what they have improved upon in their work and their plan for the class period. When the students have completed the entry task they will put away their lap tops and then get the supplies they will need for the class period.

Development: This class period will be used to add some final touch ups in each section. It will also be used for any student who didn't finish a section to go back and complete it. The students will quickly review painting procedures and gathering materials before they will be sent on their way to get what they need. Students will need to continue to work on their paintings and complete all the sections. Students should be working on section 3 and Section 4. Students need to double check all their sections making sure that it is the best work they can do and touch up any areas that need some more work.

Culmination: Ten minutes to twelve minutes before class is up the students will need to clean up their areas. They will need to wash their brushes, empty the water cups, get rid of paper towels and place their palettes in the designated area. Their work will go on the drying rack and then the students will have a seat at their table. The students will be asked to talk to their table mates about why color theory is so important. The students will have a couple minutes to discuss with their tables and then they will share with the class.

Reflection:

Day Eight

Overall Learning Target: I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.

Learning Targets: I can use paint to demonstrate analogous colors in section 4 of my painting. I can paint neatly using a variety of brushes for the different areas in my work. I can use the materials in a safe productive manner.

Hook: The students will be greeted as they come into class and place their materials in the correct location. The students will then get their paintings from their shelf in the closet and look at what needs to be done. Students should make a note in their sketchbooks about if there are any last minute touch ups they need to make and what they are specifically in their sketchbooks. Students will be reminded about how they will fill out their rubric towards the end of class.

Development: This class period will be used to add some final touch ups in each section. It will also be used for any student who didn't finish a section to go back and complete it. The students will quickly review painting procedures and gathering materials before they will be sent on their way to get what they need. The students will be working diligently to finish any last-minute touches and complete their

paintings. If students finish with time left in class they can begin to complete their rubric earlier and then work on their free time project.

Culmination: Ten minutes to twelve minutes before class is up the students will need to clean up their areas. They will need to wash their brushes, empty the water cups, get rid of paper towels and place their palettes in the designated area. Their work will go on the drying rack and then the students will have a seat at their table. The students will then start to complete the rubric for this project. The rubric was gone over earlier in the lesson and the students will be remined that it is reflective, and they will self asses. The students will turn in the rubric when they are finished with it.

Reflection:

Day Nine

Overall Learning Target: **I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.**

Learning Targets: I can use paint to demonstrate analogous colors in section 4 of my painting. I can paint neatly using a variety of brushes for the different areas in my work. I can use the materials in a safe productive manner.

Hook: The students will be greeted as they come into class and place their materials in the correct location. The students will then get their paintings from their shelf in the closet and look at what needs to be done. Students and teacher will discuss what needs to be done for their free time project for the first marking period. If the students are finished they will need to take a picture of their work on their lap top.

Development: This class period will be used to add some final touch ups in each section. It will also be used for any student who didn't finish a section to go back and complete it. The students will quickly review painting procedures and gathering materials before they will be sent on their way to get what they need. The students will be working diligently to finish any last-minute touches and complete their paintings. If students finish with time left in class they can begin to complete their rubric earlier and then work on their free time project.

Culmination: Ten minutes to twelve minutes before class is up the students will need to clean up their areas. They will need to wash their brushes, empty the water cups, get rid of paper towels and place their palettes in the designated area. Their work will go on the drying rack and then the students will have a seat at their table. The students will then start to complete the rubric for this project. The rubric was gone over earlier in the lesson and the students will be remined that it is reflective, and they will self asses. The students will turn in the rubric when they are finished with it.

Reflection:

Day Ten

Overall Learning Target: **I can create an interesting composition that will demonstrate color theory by using basic color mixing principles.**

Learning Targets: I can use paint to demonstrate analogous colors in section 4 of my painting. I can paint neatly using a variety of brushes for the different areas in my work. I can use the materials in a safe productive manner.

Hook: The students will be greeted as they come into class and place their materials in the correct location. The students will then get their paintings from their shelf and use their lap tops to take one last picture of their completed artwork. Students will then be asked to make a pic collage

Development: Students will be walked through how to create their pic collage if they are not sure how to do it. Students will then open their Canvas for the course and go to the Module for the project to find the assignment. Students will have the class period to upload their pic collage, answer the questions posted and submit their work. Students will then use another set of questions to respond to two other students work. Students have the remainder of the class period to complete this critique/reflection of their project and their classmates. If any student completes this assignment they may continue to work on their free-time project.

Culmination: When there is five minutes left in class students will clean anything they are working on, and they will need to answer the exit task on Canvas. It will be under the exit task module with the assignment listed as the date. The exit task will ask the students to think about what they liked about the assignment and what is something they would change. This will help the teacher reflect and get a better understanding of how to improve the lesson.

Reflection:

***If students at any point during this lesson finish a step early than the students will be instructed to work on their free time project. Each marking period part of it is due.

Appendix G: Lesson V

Course: **Art Essentials**	Grade Level: **7**	Date: **Fall 2019**

Topic: **Color Theory**

- Know how to build a studio environment and engage in studio citizenship
- Create collaborative artwork using drawing and painting techniques
- Use photography to enhance artwork and explore line contours
- Explore color theory by creating a 2D artwork using mood

Activities

- Drawing a partner portrait
    - tracing partner's face on transparent paper
    - swapping portraits and using a photo to correct line contours
    - Add color in Vincent van Gogh's style ← ART HISTORY? HISTORY
    - adding 2 colors in each section using marks or dashes
    - avoiding the use of complementary colors in the same section
- Painting a collaborative, abstract work
    - Drawing/sketching base of painting
        - 2 straight lines that extend off the edges of the paper (these can be thick *or* thin)
        - 2 curved lines that extend off the edges of the paper (these can be thick *or* thin)
        - 2 large circles (these *can* extend off the page)
        - 2 small circles (these *can* extend off the page)
        - 4 squares (any size, these *can* extend off the page)
    - Painting 4 individual sections of the collaborative piece, with designated color scheme
        - Complementary
        - Warm
        - Monochromatic
        - Cool
- Class Critiques
    - Critique handout
    - Oral discussion

Differentiation	
Content	Color Theory – Line – Shape – Space – Value – Contrast – Unity – Monochromatic – Complementary – Warm/Cool
Process	Writing, reading, discussing; painting; sitting vs. standing
Product	Group checklist, collaborative painting

IEP/504/GIEP	'Fidgeties' will be used by students as needed; they take these as needed from the silver bucket at front table

Assessment

Formative:	Summative:
• Do Now (Questions & Prompts) • Group Assignment Checklist - Handout • Teacher Observation	• Final Painting - Rubric • Class Critique - Handout

Stage 1 – Desired Results

Established Goal(s):

Students will synthesize understanding of color theory in a collaborative artwork.

Understanding(s): *Students will understand that...*	**Essential Question(s):**
Creativity and imagination are enhanced through the creation of art. The arts promote and support creativity, problem solving ability, self-discipline, cooperative learning, presentational skill, and confidence to attempt other creative endeavors. The creative process can be as meaningful to the artist as the final product.	How do artists' problem solve during the creative process? How can artists distinguish their work from other artists' work?
Students will know… How to identify and apply color theory applications in a painting. That drawing incorporates the basic concepts of line, shape, form, value, contrast, and visual perspective.	Students can/will be able to… Create collaborative artwork and familiarize themselves with studio environment and expectations.

Stage 2 – Assessment Evidence

Performance Task(s):	Other Evidence:
Partner Portrait	Teacher observation
	Student-teacher rubrics/reviews
Collaborative Painting	
Group and Individual Handouts	Do Now questions
Student Critiques	Student documentation/photographs of final paintings

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Stage 3 – Learning Plan

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Learning Activities:	Hook(s) & Closure(s):	Reflection:
Week 1: • Meet the Teacher • Student Questionnaire • Class Meet & Greet • Course Introduction, Rules, & Expectations, Assignments & Grading • Open Studio time: o First Day Self Portrait, with passion!	Weekly Goal Review Do Now: What are you passionate about? • students write on a sticky note • project student responses while students complete Questionnaire	Use Canvas for second semester, now that they have their 1:1 devices

Week 2:
 	
• Partner Portrait Line Drawing
  o Trace partner's face with clear acetate and expo marker
  o Touch up partner's line drawing
  o Outline opposite side with permanent marker
	Weekly Goal Review
	
	Do Now: What would be a problem with this puzzle, if it didn't have the color?
	
	(Show Color Theory CMYK Puzzle Video)
		Instead of touch-ups, use photographs and allow students to trace themselves for more accuracy of line drawings

Week 3:
 	
• Partner Portrait Line Drawing
  o Add at least 2 colors in each area of the portrait using oil pastels
  o Avoid using complementary colors within the same section of the portrait to avoid muddiness
	Weekly Goal Review
	
	Do Now: What are complementary colors?
		Students mount their own artwork for display

Week 4:
 	
• Collaborative Color Theory Painting
   o Sketch/draw base of painting to include:
       • 2 straight lines that extend off the edges of the paper (these can be thick or thin)
       • 2 curved lines that extend off the edges of the paper (these can be thick or thin)
       • 2 large circles (these can extend off the page)
       • 2 small circles (these can extend off the page)
       • 4 squares (any size, these can extend off the page)
   o Cut drawing into 4 quarters, and students write 1, 2, 3, 4 on back
   o Group divides sections of the paper
     1. Monochromatic
     2. Warm
     3. Cool
     4. Complementary
   o Each painter prepares to work in his/her section of the group palette at the table
   o Newsprint is used to protect tables
	Do Now: Color Theory Game on Kahoot!
	
	Canvas challenge: set up background of painting with the table group, and find necessary materials from around the room
	
	Exit Ticket: Puzzle video	

Week 5: • Collaborative Color Theory Painting o Each painter begins painting his/her section, using designated color scheme	Weekly Goal Review Do Now: What sized brush should be used in a large area of your piece, with minimal detail? Why?	

Week 6:
 	
• Collaborative Color Theory Painting
   o Each painter continues painting his/her section, using designated color scheme, until completed
   o Students touch up any edges
	Weekly Goal Review
	
	Class Critique for closure	

Week 7:
 	
• Collaborative Color Theory Painting
   o Each painter touches up any areas using critique feedback
   o Artists complete self and peer-assessment & submit the final piece
	Weekly Goal Review
	
	Do Now: What will a "good" final piece look like?	

Appendix H: Lesson VI

Topic: **Landscapes**

- Know how to create a three-dimensional form using the additive or subtractive processes
- Create using 2-dimentional and 3-dimentional art media using a visual reference

Activities

- Frame shape design

- Landscape acquisition
    - Take or find *your own photo* of a landscape
    - OR *Use a picture you found* and cropped from our 360° tours in class *(NOT GOOGLE*

    - OR *select a landscape* from creative commons photos
    - Print the reference image of your chosen landscape at this size: 5.5" x 7.5"

- Sculpting frame with clay

- Landscape drawing stations

- Glazing clay frames

- Drawing landscapes using color pencil techniques

- Class Critiques
    - Critique handout
    - Oral discussion

Differentiation	
Content	Sculpture – Ceramics – Slip & Score – Additive & Subtractive Sculptural Methods – Color Pencil Techniques – Blending – Stippling – Shading – Layering
Process	Writing, reading, discussing; glazing, sculpting, drawing; sitting vs. standing
Product	Ceramic frame and landscape drawing
IEP/504/GIEP	'Fidgeties' will be used by students as needed; they take these as needed from the silver bucket at front table

Assessment

Formative:	Summative:
• Do Now (Questions & Prompts) • Exit Tasks • Teacher Observation	• Final Clay Frame - Rubric • Final 2D Landscape - Rubric • Class Critique - Handout

Stage 1 – Desired Results

Established Goal(s):

Students can consider how artists find inspiration, by exploring and selecting landscapes to use for reference images.

Students can use and understand landscapes as inspiration in the creation of a piece of ceramic artwork.

Students will synthesize understanding of 2-dimensional and 3-dimensional artmaking techniques by creating a work of art.

Understanding(s):
Students will understand that...

Artists use various mediums, tools and processes to produce both two-dimensional and three-dimensional art.

Artworks change over time as new technologies and uses for traditional materials are discovered. People must be able to utilize art vocabulary effectively in order to express and support both factual (objective) and opinion (subjective) based statements.

Essential Question(s):

Where do artists get their ideas?

Throughout time, how has technology influenced art production?

Why critique art?

Students will know...

About various clay hand-building processes (ex: pinch, slab, coil and sculptural).

How to create a three-dimensional form using the additive or subtractive processes.

That time, place, events, and experiences affect artists and their artwork.

Students can/will be able to...

Create and experiment with a variety of materials.

Reflect upon artworks and respond to artworks through formal and informal critiques and written expression.

Stage 2 – Assessment Evidence

Performance Task(s):	Other Evidence:
Landscape Selection	Teacher observation
	Student-teacher rubrics/reviews
Frame Template/Stencil Clay Frames	Do Now questions/ Exit Tickets
Landscape Drawings	
Student Critiques	Student documentation/photographs of final works

Stage 3 – Learning Plan

Learning Activities:	Hook(s) & Closure(s):	Reflection:
Week 1: • Introduction to Seurat and frame design • Students design frames	Weekly Goal Review Do Now: What do you notice about the outside of Georges-Pierre Seurat's frame?	Consider frame size options in the future where some students could make larger or smaller frames

Week 2:
• Landscape acquisition & 360° tours
    o   Take or find your own photo of a landscape
    o   OR Use a picture you found and cropped from our 360° tours in class (NOT GOOGLE IMAGES)
    o   OR select a landscape from creative commons photos
    o ~~Print the reference image of your chosen landscape at this size: 5.5" x 7.5"~~ *due to printing limitations, students must submit images to teacher to be printed – use Canvas*
 	
• Students design frames
	Weekly Goal Review
	
	Do Now: What is your
	
	Do Now: What was your favorite place that you found on your last 360 field trip?
	
	Exit Task: Tell teacher on post-it note- What was the place you chose as a reference?
		Consider frame size options in the future where some students could make larger or smaller frames
		
		Consider virtual reality options for the future in place of laptop tours on www.airpano.com
		
		Continue to follow-up with printing options for future classes

Week 3: • Students roll clay slabs & continue frame designs or landscape acquisition • Prepare clay slabs with a rib tool & cut outside, and inside of frame	Weekly Goal Review Do Now: Problem-solve — How can we make our frames neat and symmetrical? Exit Ticket: On a post-it note, write: YOUR NAME 2 parts of your landscape that will POP OUT 2 parts of your landscape that will be CARVED AWAY	

Week 4:	Weekly Goal Review	
• Transfer landscape onto clay frame • Deepen landscape impression in clay • Use additive & subtractive sculptural techniques to add landscape details onto clay	Exit Ticket: Find another piece in the room that doesn't have a sticky note yet! WRITE: ONE successful element of the piece ONE area of the piece that could be improved	
Week 5: • Use additive & subtractive sculptural techniques to add landscape details onto clay	Weekly Goal Review Post-it Note Critique	
Week 6: • Finish additive & subtractive sculptural techniques to complete the landscape details for the clay frame	Weekly Goal Review Do Now: Score yourself on the project rubric, then have a friend score you on the same rubric using stars	

Week 7:
 	
• Color pencil stations
   o Layering Challenge
   o Color Mixing Challenge
   o Gradient Challenge
	Weekly Goal Review
	
	Do Now: Draw a "landscape"	

Week 8: • Glaze clay frames	Weekly Goal Review Do Now: What is glaze?	
Week 9: • Glaze Clay Frames	Weekly Goal Review Do Now: What makes a glaze different than paint?	
Week 10: • Landscape drawing stations	Weekly Goal Review Do Now: Draw a "landscape"	

Week 11:
 	
• Final landscape drawing
   o Connect and draw in the lines for the landscape using the finish frame
   o Look at the original landscape as a reference
	Weekly Goal Review
	End of Week Post-it Note Critique	

Week 12: • Final landscape drawing o Match glaze colors using color pencils • Class Critique	Weekly Goal Review Do Now: How can we be fair in judging artwork?	

Subject/Course: 8th Grade Modern Art and Design   Date: 8/26/18

Unit: Pop Art Reduction Print

Essential Questions from Course of Study:

How and why do artists express themselves through art?
Why critique art?
What would life be like without art?
Why is it important to discuss, analyze and evaluate art?
How do artist's problem solve through the creative process?
Whose view is more important the artist or the viewer?
How is color theory a crucial element in the art world?
How do artists choose tools, techniques, and materials to express their ideas?
Is skill necessary to make good art?
Can skill be taught?
How can artists distinguish their work from other artist's work?
Why create art? What can we learn from creating art?
How is an artist affected by where he/she lives?
How is society influenced by art?
What causes art to change?
Is art objective or subjective? Can art be both objective and subjective?
Why is specific vocabulary necessary in order to successfully evaluate art?
How are connections made between the viewer and the artwork?
How does a viewer's personal experience affect their response to an artwork?
What makes an artwork worth viewing?
What are some of the similarities that exist in all art?
How do artists' express their ideas?
How does art represent personal expression?
How do you know when an artwork is finished?

Academic Standards:

> ✓ *List academic standards that are being addressed in the lesson. The listed standards should be posted in the room for student reference.*

Art and Humanities

9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts.

- 9.1.8.A Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.8.C Identify and use comprehensive vocabulary within each of the arts forms.
- 9.1.8.H Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.

9.2 Historical and Cultural Contexts

- 9.2.8.A Explain the historical, cultural and social context of an individual work in the arts.
- 9.2.8.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

9.3 Critical Response

- 9.3.8.A Know and use the critical process of the examination of works in the arts and humanities.

9.4 Aesthetic Response

- 9.4.8.B Compare and contrast informed individual opinions about the meaning of works in the arts to others (e.g., debate philosophical opinions within a listserve or at an artist's website).

Objectives/Learning Targets:
(What should students be able to do at the end of the lesson?)
- ✓ *Instructional objectives are **specific, measurable, short-term, observable student behaviors**. They can be written in student-friendly language and should be posted throughout the lesson.*

Students can mix colors to create neutral colors, complimentary colors, tints and shades, and analogous colors if needed.
Students can create a print through craving linoleum to then print their idea.
Students can get a better understanding of reduction printing as well as the Pop Art Movement by completing the sketchbook assignment.
Students can draw three sketches of their ideas to plan ahead for their final piece.
Students can use ink and brayers to apply color their works of art- after learning a new technique of creating an image.
Students can create a reduction print based off the Pop Art movement using similar colors and repetition.

Differentiation:
(Who are the students in this class? What differentiation strategies are needed?)
The students in my classes are very good, they are out going and interesting. Some students need more reminders than other to stay on task during class time.. Some students will need more motivation than other to be engaged and excited about their artwork. The directions will be verbally given as well as written down on the board and can be typed out if necessary for a student. Some students need some more one on one time where they can ask questions without being embarrassed for not knowing the answer. The students will be learning from reading, watching videos, discussions and teacher demonstrations, my hope is for these different methods to reach all students in the art room. Depending on the student's needs differentiation can occur on multiple levels from having their paper gridded out for them, to adjusting small activities done before the project such as a color wheel. The teacher will also be checking in with the students during each class period to make sure they are on track and see if they need any assistance.

Checking for Understanding:
(How will I assess whether students met the learning target?)
- ✓ *Choose an appropriate formative assessment strategy to determine whether or not students are making sense of the material as it is being presented.*

The students in the classroom will have a lot of formative assessment. Each day the students will come into class and have an entry task: it may be a question to get them thinking on a deeper level about art, or if the students has questions about a topic learned, may be a review sheet and more. This is a great way to see what students are comprehending throughout the class or the whole entire lesson. There will also be exit slips, reflections or review games at the end of class to allow the students more time to think about everything we have learned. The teacher will also provide demonstrations and walking around the classroom to provide feedback answer questions and make sure the students are learning the objective for the day.

Homework/Academic Practice:
- Practice cutting linoleum- always cut away from yourself
- Reduction print process

Materials:
List of materials needed for the lesson

Rebecca A. Panitch
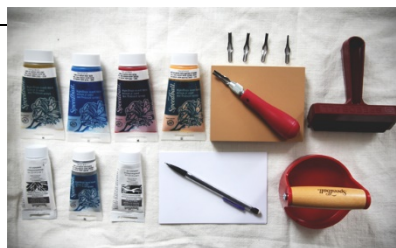
-Mixing Plates
-Brayers
-Ink
-Drawing Paper
-Pop Art/ Printmaking PowerPoint
-Reference Photos
-Student generated images
-Pencils

Knowledge Taxonomy *My lesson provides opportunities for students to:*
(check all that apply)

☒ Recall
☒ Comprehend
☒ Apply
☒ Analyze
☐ Synthesize
☒ Evaluate

Instructional Procedures
Anticipatory Set *(How will I gain students' attention?)*
Total (10 minutes)
- ✓ Warm-Up – **(3-4 mins)** Brief activity or event at the beginning of the lesson that effectively engages all students' attention and focuses their thoughts on the learning objective(s).
- ✓ Review, Introduction, Motivation - **(5-6 mins)** Review of prior learning, preview of new learning, assessment of relevance of new information, statement of objectives and standards for the lesson.

Instructional Input *(How will I present new material and check for understanding?)*
Total (30 minutes)
- ✓ New Information
- ✓ Check for Understanding – Choose an appropriate formative assessment strategy to determine whether or not students are making sense of the material as it is being presented.
- **Introducing the New Learning** (10 minutes)
  Presenting new information to students. (lecture, demo, explanation, instructions, modeling, discussion, directed activity)

- **Student Practice** (15-20 minutes)
  - **Guided Practice**
  - **Independent Practice**
- **Checking for Understanding** (4 -5 minutes)
  Choose an appropriate formative assessment strategy to determine whether or not students are making sense of the material as it is being presented.

Closure (10 minutes)
(How can I bring student-centered closure to summarize learning and enhance retention of the material?)
> *A natural stopping point in the lesson, which points back to the objective and captures its relevance to the unit. Closure keeps the big picture in view, either by relating the objective to other fields or topics, or by raising a related question to ponder in anticipation of the next lesson. Closure ensures that the objectives are met and applied, as students reapply or label the lesson for themselves.*

Day One
Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.
Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches.
Hook: The students will come into class and have a seat. Today students will be learning about the new assignment: printmaking. When they get settled they will need to answer the question on the board with the students at their tables. It will read, "what is printmaking? Have you heard of it before? What is reduction printmaking?" The students will have about 5 minutes to discuss the questions and then they will need to be ready to share with the class. The teacher will add comments in and multiple students will share their answers with the class.
Development: Students will be working completing their sketchbook assignment during the class period. Any student who has not finished their color wheel will do so prior to completing the sketchbook assignment. The sketchbook assignment will allow the students to get inspired,

do some research about the art movement we will be studying as well as the media we will be using. The students will use their lap tops to help them complete the sketchbook assignment. Students will complete a serios of questions first answered legibly with their pencils, then find images relating to what the assignment will be and then creating sketches. All of these steps are a huge part in the learning as well as planning stage for any assignment.

Culmination: The students will need to place any materials they used away in the correct location. The teacher will let the students know that next class they will need to finish their sketchbook assignments if they have not done so already. Students will be asked about their sketchbook assignment- what did they like? What didn't they like? Did they find it helpful? Students will be asked to share their responses with the class.

Reflection:

- Going well, students need more time to work on their sketchbook assignments.

Day Two

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches.

Hook: The students will be greeted by the teacher as they come into the classroom and get out their sketchbooks. The teacher will then take attendance and when the class is settles will move on to what is expected today during class. The teacher will have the students watch a four-minute video about one of the most famous printmakers, Albrecht Durer. It is important for them to see and hear about the history of this art form and understand how much detail you can get and that there are different ways to create prints, not just through linoleum. The teacher will talk to the students after the video about how this is important and what they can gain from watching this video. The teacher will then over the goals and learning targets for the class period, before the students are sent to work on their own.

Development: The students will use their class time today to finish their sketchbook assignments. The students will make sure their assignment is attached in their sketchbook when it is completed so it will not get lost and can be graded. The teacher will pull the students together when they look like they are about to begin their sketches. The teacher ill review with the students the steps about sketching and give them a better idea of how they should create their drawings to best suit reduction printing. From here the students will be dismissed and able to continue working on their sketches and designs. Their final sketch should be starred and they should think about the color they want to use as well as what the top color will be (probably black).

Culmination: When there is about 5-8 minutes left in class the teacher will conduct a form of formative assessment where he/she will verbally ask the class what point they are at in their sketches and drawings. This is a good way for the teacher to see how much time will be needed for the students to work on their sketches the next class period. The teacher will ask the students- is there an element that they are having difficulties with and need help on.

Reflection:

Day Three
Overall Learning Target: **I can create a series of reduction prints in the style of pop art using multiple colors.**

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches.

Hook: The students will come in to class and get out their sketchbooks. The students will then look at the board and discuss why the planning stage is so important in a project. How does this relate to other classes you are in? The teacher will then over the goals and learning targets for the class period, before the students are sent to work on their own.

Development: The students will use their class time today to finish their sketchbook assignments. The students will make sure their assignment is attached in their sketchbook when it is completed so it will not get lost and can be graded. The teacher ill review with the students the steps about sketching and give them a better idea of how they should create their drawings to best suit reduction printing. From here the students will be dismissed and able to continue working on their sketches and designs. Their final sketch should be starred and they should think about the color they want to use as well as what the top color will be (probably black). The sketchbook should be completed during class today or it will become homework. Students should sketch out their ideas and when they have their final design they will draw the general shape of their animal on the good copy. (paper 6"x 6")

Culmination: When there is about 5-8 minutes left in class the teacher will instruct the students put away their work and have a seat. The students will play the number game that asks them questions about the lesson as a whole. Multiple questions will be asked to the class and multiple students will share responses.

Reflection:
- Was really great to have students use Canvas to upload document- nice to see all their references and what each student likes.

Day Four- Finish good copy/Transfer good copy to linoleum
Overall Learning Target: **I can create a series of reduction prints in the style of pop art using multiple colors.**

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner.

Hook: The teacher will greet the students as they come into class and have a seat after getting out all the materials that they will need for the class period. The students will be asked to get out their computers and open their canvas dashboard. Students will be walked through how to add their word document with their images onto canvas. The teacher will then show the students how to transfer their drawing onto the linoleum through a short video.

Development: If the students have not completed their sketchbook assignment it must absolutely be completed today. Students will also need to complete their three sketches and create their final

sketch. The final sketch needs to be completed today during class. The students will have this time to work and start to transfer their drawings to their linoleum. If any student has not finished with coloring their practice final drawing to see what it would look like in color, they will need to do that first. Students should also make sure their sketchbook assignment is complete. One the students transferred the image on to the linoleum the student will then use a sharpie to outline the forms that it is easy to tell where their animal and it can help with them see what they need to carve out. If the student is ready they can start carving after the teacher shows them a demo on how to do so, always keeping the blade away from your hands. The teacher will demonstrate how this is done to ensure that all students know the correct way to use the material and so that no one gets injured. The students are only carving around the general shape- essentially the background.

Culmination: The students will have about 10 minutes to clean up their areas. They will need to return all materials to the proper location and ten have a seat. The students will be shown a video of how to carve their linoleum (this will be shown earlier in the class period if they are ready to begin carving.) The students will be asked to review the safety of how to cut their linoleum, so they are careful and make sure not to hurt themselves. This will prep them for the following class, so they can begin carving their animals.

Reflection:

- Walking students through Canvas seemed to help, students helped one another, but was good to put it into student view for them to follow along
- Some of their files to seem to be disappearing when they go to upload their word document.
- Videos are great visuals, help to reiterate what the students will be doing and another way for them to view the information before a demonstration.

Day Five- Start carving linoleum

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner.

Hook: The students will come into class and get out their sketchbooks. The students will then watch a video of how to create/ start cutting their linoleum to review from the last class period. This will be a good review for the students to see how they should carve and then the teacher will gather the students at the demo table and show them as a second way to review. Students need to be careful about cutting and making sure that the blade is facing away from them.

Development: The teacher will then tell the students about the carving tools and how to use them properly. The students will always need to remember to cut away from themselves and never leave their empty hand in the way because the students could potentially cut themselves. The teacher will discuss the different blade options and that they are responsible for this tool and as a class we only have so many. Once the teacher gets finished showing the students how to start to carve, and that the first layer they are carving is going to be white. The teacher will then dismiss the students and pass out the carving tools to the students as well as telling them where

the linoleum blocks are. The teacher will also discuss the warmer with the students. This is used when the linoleum gets too stiff to work with; it only needs to be on the heater for about 30 seconds to a minute. There is two sides to the machine so that more than one person use it at a time. The students may heat up the linoleum multiple times to help with the carving process. (an iron can be used as well.)

Culmination: The students will begin the clean up process with about 10 minutes left in class. The students will need to place any scraps from the linoleum into the trash can. The students will be asked to answer a question on the sticky note and stick it on the door on the way out of the classroom. Students will need to answer: What is difficult about carving or something we need to review? What is going well so far?

Reflection:

- Students began working on carving, went pretty well. Students are still trying to get the hang of carving the linoleum as it can be tricky.

Day Six- Continue carving, start printing

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches. I can carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my plate 8 times using a variety of ink colors.

Hook: The students will come into class and be greeted by the teacher. The students will be instructed to get their sketchbooks and set themselves a goal for the class period. The students will need to make this an attainbale goal as they will be reflecting on it at the end of the class period.

Development: The students will be using this class period to work on finishing up cutting around their basic shape of their animal. If the students finish carving early, they will work on their free time projects until the majority of the class is ready to move on. The teacher will review the guidelines for carving their piece and holding the tool correctly. If there is time the teacher will demonstrate how to print their plates. The students will also be printing their linoleum 8 times using a variety of colors. Students will most likely only get to printing about 4 prints during the class period. (Completing the first prints will happen during the next class period) The teacher will pull the students together to show them a demonstration on how to print properly. The teacher will show the students how to use one of the cardboard templates as their "guide" so that each time they print their papers will line up. The teacher will then demonstrate how they will roll ink out in two different directions until it sounds like Velcro. When the students roll on the ink they need to make sure they have an even layer and that there shouldn't be a lot on the brayer. The brayer will then coat the plate with ink. The students will run the brayer over the plate until they feel that it is an even layer of ink. The teacher will then show the students how to place the block in the template and then add their paper on top. The students around the room will use the different color stations to print their plates. Students will create 8 different first prints because when they add the second layer of ink there is a good chance some of them may not look as good as they would have liked. (They will choose 4 final prints to mount at the end)

Culmination: Students will have about 10 minutes to clean up at the end of the class period. Student's will be expected to throw out any linoleum shavings, place their tools and blades in the correct location and have a seat. Students will have their sketchbooks at their table and will reflect on whether or not they completed their goal. Students will discuss why or why not and be honest about what will need to be done next class to make sure they met the benchmark goal of being able to print.

Reflection:
- Printing demo helped to shoe the students what they need to do, they do need some constant reminders at times.
- Cardboard guides also helped with keep their plate in the correct area and keeping it centered when they printed on the paper.

Day Seven- Start printing (print 8 times)
Overall Learning Target: **I can create a series of reduction prints in the style of pop art using multiple colors.**
Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink.
Hook: The students will come into class and be greeted by the teacher. The students will have a piece of paper on their table, 1 for everyone that will have the steps to print jumbled up. The students will need to number the steps in the correct order. This will be a good review for students to see if they remember the printing steps and proper way to do. It will also be a little fun- almost a race between table groups to see who can get it done first and completed correctly.
Development: Students will use this class to continue printing their linoleum blocks/prints. Students will have completed some prints during the previous class and they will need to complete their last four today during class. Students will be reminded of the process to create their prints and have their entry task as a way to remind them as well. Students will need to wash their linoleum in between each time they print, but they need to be careful not to get a lot of water on the back as it will start to shrink. Students should use a sponge or a wet paper towel to wipe the surface of their linoleum. If students finish printing early they may begin carving the next layer. The teacher will touch base with those students who are ready for that step.
Culmination:

Reflection:
- Students continued to print, creating all 8 prints and labeling them correctly.
- Demonstrated to some students how to begin to carve the top layer. (their details)

Day Eight- Carve top layer (top layer/details)

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches. I carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum.

Hook: The students will come into class and be greeted by the teacher. The students will need to complete the entry task on the board: List 3 key things that you remember that will help you during class today. The teacher will show the students a video about how to carve away the next layer. Students need to keep in mind they are carving away the color they previously printed. It is a complicated process that the students will learn and then teacher will show them as well to provide reinforcement.

Development: The students will be using this class period as a work period. Students will be starting to carve their top layer of their print. This is what will be done in black and will be the outline of the details. Students should first go over their lines again in sharpie to thicken them up and not make them too thin. This will allow the carving process to be easier and for the students to feel more successful. The students will be reminded how to carve properly where they will be safe and of the different types of blades that can be used to reach certain areas. Students will also keep in mind they may need to heat their linoleum to make it a little softer in order to carve easily. The teacher will be monitoring that station and assisting with ironing their linoleum. Students should keep their scraps in a pile as they will get rid of them toward the end of class.

Culmination: The students will have about 5-8 minutes to clean up their areas. The little scraps from the linoleum will be placed in the trash can and then their linoleum will be placed in their drawer. The students will then get a post it note and answer the exit task on the board- What is one of the most important things I have learned so far throughout this lesson? The students will stick it on the door/board on the way out of the room.

Reflection:

- Carving top layer is trickier then the first layer.
- Students are struggling with it- need to take their time more and slow down

Day Nine- Carve top layer (top layer/details) Print half of their prints.

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum.

Hook: The students will come into class and be greeted by the teacher. The teacher will show the students a video about how to carve away the next layer. Students need to keep in mind they are

carving away the color they previously printed. It is a complicated process that the students will learn and the teacher will show them as well to provide reinforcement.

Development: The students will be using this class period as a work period. Students will be starting to carve their top layer of their print. This is what will be done in black and will be the outline of the details. The students will be reminded how to carve properly where they will be safe and of the different types of blades that can be used to reach certain areas. Students will also keep in mind they may need to heat their linoleum to make it a little softer in order to carve easily. The teacher will be monitoring that station and assisting with ironing their linoleum. Students should keep their scraps in a pile as they will get rid of them toward the end of class. The students will also start to print their pieces if they are ready. Students will use the inking stations around the room and the template to hold their plate and place their paper on top. Students will use a barren or a spoon to make sure the ink is transferring onto their print. They will then peel back their print and place it on the drying rack (Students will have lightly written their names on the back and class period so they can be delivered back to the correct student during the following class.)

Culmination: The students will have 5-8 minutes to clean up their work space and then have a seat. The students and teacher will have a discussion about what is happening that may be difficult and what can be done to help make the process more successful for them. Although part of the process is dealing with some bumps and preserving through the challenges.

Reflection: ~~Content repeats~~

- There prints look awesome!! Will mot use white ink in the future- takes away from prints, not as bold as the black ink
- Some students are really behind- how can I let them be successful and complete work when there is no extra time (I don't have a resource because of switching schools.)

Day Ten- Print last half of their prints.

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can complete a sketchbook assignment to further my knowledge about Pop Art and reduction printmaking. I can create 3 different sketches of my ideas in my sketchbook to brainstorm. I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum.

Hook: The students will come into class and be greeted by the teacher. Students need to keep in mind they are carving away the color they previously printed. It is a complicated process that the students will learn, and the teacher will show them as well to provide reinforcement. The teacher will provide a demonstration for the students to see how to print the top layer in the black ink. There may be an option to print the top layer in white ink as week for the dark blue and purple. The students will need to write themselves a goal for the class period. Some students will be asked to share their goals, so the teacher has an idea of what the students still need to work on.

Development: The students will be using this class period as a work period. Students will use the inking stations around the room and the template to hold their plate and place their paper on top. Students will use a barren or a spoon to make sure the ink is transferring onto their print. They

will then peel back their print and place it on the drying rack (Students will have lightly written their names on the back and class period, so they can be delivered back to the correct student during the following class.) Students will be working on printing their 8 prints.

Culmination: The students will have 5-8 minutes to clean up their work space and then have a seat. The students and teacher will have a discussion about what is happening that may be difficult and what can be done to help make the process more successful for them. Although part of the process is dealing with some bumps and preserving through the challenges. This last layer can be difficult if their work does not line up with their bottom layer. Students will need to do their best when printing their top layer, knowing that some of them will not come out looking as good as they would like.

Reflection:

- Their prints continue to look great!
- Some lining up issues of their prints were not initially done in the guide made for them to use.

Day Eleven- Mount prints/rubric.

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum. I can engage in a class critique based on photos taken during the assignment and using the discussion board in Canvas. I can thoughtfully complete the rubric for the assignment and reflect on the project. I can mount my work in a group of four similar to the style of Andy Warhol.

Hook: The students will come into class and be greeted by the teacher. The students will need to get a rubric and look it over before they go over it together as a class. The teacher will review what they will need to do to fill it out and reflect with the questions. Students will need to complete this when all of their prints are printed and mounted.

Development: The students will be using this class period to mount their four best prints out of the right they created. The students will need to take a look at all of their prints and number them all, title them and sign them. From here the students will need to pick the best four prints and they will mounting them on to one piece of paper. The students will then place it on the drying rack to make sure the work sets up. The teacher will gather the students to demonstrate to them how they should mount their work and then use it to complete the rubric. Other students at this time will be continuing to print, carve and print their top layer. The pace of each student is different so it can be difficult to have all students finish exactly at the same time.

Culmination: The teacher will give the students about 5-8 minutes to clean up. They will need to make sure all their materials are put away in the corresponding location. When the students are finished cleaning up they will need to have a seat. The teacher will give each table a notecard.

On the notecard students will be instructed to write the steps of the reduction printmaking process and on piece of knowledge they would give to someone who was going to create a project like this. Each table will need to place their names on the notecard and then turn it in to the teacher when dismissed.

Reflection: ⟶ CRITICISM + ANALYSIS'

Day Twelve- Mount prints/rubric. FLEX DAY
Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.
Learning Targets: I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum. I can engage in a class critique based on photos taken during the assignment and using the discussion board in Canvas. I can thoughtfully complete the rubric for the assignment and reflect on the project. I can mount my work in a group of four similar to the style of Andy Warhol.
Hook: The students will come into class and be greeted by the teacher. The students will need to get out their sketchbooks from the bin and answer the question on the board that will ask them to write down what they need to do in order to finish their work/prints.
Development: (First students will lay out their free-time project) The students will be using this class period to mount their four best prints out of the right they created. The students will need to take a look at all of their prints and number them all, title them and sign them. From here the students will need to pick the best four prints and they will mounting them on to one piece of paper. The students will then place it on the drying rack to make sure the work sets up. The teacher will gather the students to demonstrate to them how they should mount their work and then use it to complete the rubric. Other students at this time will be continuing to print, carve and print their top layer. The pace of each student is different so it can be difficult to have all students finish exactly at the same time. The students will then have the time to work on their free-time project.
Culmination: The teacher will give the students about 5-8 minutes to clean up. They will need to make sure all their materials are put away in the corresponding location. When the students are finished cleaning up they will need to have a seat. The teacher will give each student a post it note and they will place it on the number line as to where they are with their project.

Reflection:

Day Thirteen- Mount prints/rubric. FLEX DAY
Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.
Learning Targets: I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum. I can engage in a class critique based on photos taken during the assignment and using the discussion board in Canvas. I can thoughtfully complete the

rubric for the assignment and reflect on the project. I can mount my work in a group of four similar to the style of Andy Warhol.

Hook: The students will come into class and be greeted by the teacher. The students will need to get out their sketchbooks from the bin and answer the question on the board that will ask them to think about what needs to be done for their free time project for the first marking period.

Development: The students will be using this class period to mount their four best prints out of the right they created. The students will need to take a look at all of their prints and number them all, title them and sign them. From here the students will need to pick the best four prints and they will mounting them on to one piece of paper. The students will then place it on the drying rack to make sure the work sets up. The teacher will gather the students to demonstrate to them how they should mount their work and then use it to complete the rubric. Other students at this time will be continuing to print, carve and print their top layer. The pace of each student is different so it can be difficult to have all students finish exactly at the same time. The students will then have the time to work on their free-time project. Students will be completing the worksheet and the sketches for the free-time project and then they may draw it out on the good copy paper. Students may only draw it out- they are not to color it in. Students who finish drawing out their good copy drawing will work on the mandala worksheet. This will be a follow up project that students can work on until the class is ready to learn the shading techniques for their free time project.

Culmination: The teacher will give the students about 5-8 minutes to clean up. They will need to make sure all their materials are put away in the corresponding location. When the students are finished cleaning up they will need to have a seat. The students will have to answer the question on the board that will ask them to write themselves a goal about what needs to be completed for their free time project.

Reflection: Content repeats

Day Fourteen- Mount prints/rubric. FLEX DAY

Overall Learning Target: I can create a series of reduction prints in the style of pop art using multiple colors.

Learning Targets: I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum. I can engage in a class critique based on photos taken during the assignment and using the discussion board in Canvas. I can thoughtfully complete the rubric for the assignment and reflect on the project. I can mount my work in a group of four similar to the style of Andy Warhol.

Hook: The students will come into class and be greeted by the teacher. The students will need to get out their sketchbooks from the bin and look over their goal that they wrote for themselves at the end of last class. Students will review this so they have a game plan for the day and what they need to accomplish today during class.

Development: The students will be using this class period to mount their four best prints out of the right they created. The students will need to take a look at all of their prints and number them all, title them and sign them. From here the students will need to pick the best four prints and they will mounting them on to one piece of paper. The students will then place it on the drying rack to make sure the work sets up. The teacher will gather the students to demonstrate to them

how they should mount their work and then use it to complete the rubric. Other students at this time will be continuing to print, carve and print their top layer. The pace of each student is different so it can be difficult to have all students finish exactly at the same time. The students will then have the time to work on their free-time project. Students will be completing the worksheet and the sketches for the free-time project and then they may draw it out on the good copy paper. Students may only draw it out- they are not to color it in. Students who finish drawing out their good copy drawing will work on the mandala worksheet. If they finish the mandala worksheet they will draw it out on the good copy paper. This will be a follow up project that students can work on until the class is ready to learn the shading techniques for their free time project.

Culmination: The teacher will give the students about 5-8 minutes to clean up. They will need to make sure all their materials are put away in the corresponding location. When the students are finished cleaning up they will need to have a seat. The students will have to reflect in their sketchbooks and about their goal. Students should have completed their free time project worksheet and sketches- and then should be working on their good copy paper. (Just drawing it out)

Reflection:

Day Fourteen- Critique/Reflection.

Overall Learning Target: **I can create a series of reduction prints in the style of pop art using multiple colors.**

Learning Targets: I can sue my lap top to reference images and create realistic sketches. I can begin to carve my linoleum with my basic animal shape. I can use the materials in a safe productive manner. I can print my linoleum plate 8 times using a consistent layer of ink. I can carve the detailed layer of my linoleum. I can engage in a class critique based on photos taken during the assignment and using the discussion board in Canvas. I can thoughtfully complete the rubric for the assignment and reflect on the project. I can mount my work in a group of four similar to the style of Andy Warhol.

Hook: The students will come into class and be greeted by the teacher. The students will need to open their computers to Canvas and take a picture of their final work mounted, front and back. The students will then save it and have it ready to use for the assignment during class.

Development: The students will be participating in a reflection/critique on Canvas. The students will then use camera on their lap top to a picture of their final work (front and back) and post it in the discussion board. Students will need to share the process, what they enjoyed about and the difficulties they faced as a way to reflect on their work. Students will then need to respond to two other students work. They will discuss what they like about the work, make a suggestion and share their thoughts on the piece. Students will receive credit for the critique and will be a great way to voice their opinions in a positive environment. Students will be given an example of a positive comment and suggestion as it should be specific and not an activity that should feel negative or hurtful.

Culmination: The teacher will gather the students as a whole and discuss what they share during the critique and how they felt about this project. This is a good chance for the students to share what they think about the assignment and give the teacher some feedback.

This assignment references history and spoke a connection to other courses, but does not push beyond these references

***If students at any point during this lesson finish a step early than the students will be instructed to work on their free time project. Each marking period part of it is due.

Lesson Reflection

Use the checkboxes to reflect on your lesson, add additional comments where necessary.
How did the lesson work with this class?   What changes were made during the lesson? How should the lesson be changed to make it more effective? What did you learn as an educator? Did the lesson address the standards?

In this lesson, I…..

☐ Stated my learning targets in clear, student friendly language
Additional Comments (if needed)

☐ Actively engaged students
Additional Comments (if needed)

☐ Provided time for guided practice
Additional Comments (if needed)

☐ **Checked for Understanding**
(Refer back to your objectives.   What does the data tell me about students' understanding of today's lesson? How will the data guide your future planning and instructional decisions?)
Comments

*** Students will also be taking in progress photos of their work to use as part of a critique done at the end of the assignment.