Art for All: An Inclusive Curriculum for a Secondary Art Room

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Art classrooms in a secondary public school tend to be a place where students feel inspired to be creative, improve social skills and self-esteem. But what about those who have a learning disability? If the art educator establishes a positive and safe learning environment, all students, including those requiring adaptations can create meaningful work. Do art teachers feel prepared to guide students who require extra attention? How can pre-service teachers enter the profession feeling more qualified instructing these students? This thesis explores the support of inclusion in the high school art room by defining what an ideal collaboration might look like between the general and special education teachers. Lesson plans will incorporate the National Core Arts Standards, and will include an art curriculum outlining accommodations, modifications & differentiation.

Lessons in this model curriculum will encompass creative approaches to art and design. Projects include setting up a color wheel, a monochromatic painting, linoleum-cut printmaking, torn paper collage, a ceramic sgraffito unit, melted wax craypen art, a repeat pattern lesson and an Adobe Spark digital portfolio. Each lesson will include plans to implement accommodations or modifications and a participation rubric, which can be turned into a percentage for non-general education students.
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Michelle A. Fuller
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Research Problem

The purpose of this master’s thesis is to propose a plan that could possibly better prepare pre-service art teachers for the challenges they may face when teaching in an inclusive classroom, to recommend that school districts provide multiple opportunities for current in-service teachers to learn more about inclusion strategies that can be used in their classrooms and also to choose alternative methods for assessing students with modifications or accommodations.

Currently the class that I teach which includes students who have special needs and require accommodations and or modifications is Beginning Design. Beginning design is an introductory course that encompasses a variety of mainly non-digital work introducing students to the principles of design using all hand tools. This course normally consists of 30 students, including four-six students with special education needs requiring either a paraprofessional, a student helper or teacher’s aide. Students who enter this class are moderately culturally diverse, having approximately 60% white, 20% Hispanic and 20% Asian/other cultures. They join my classroom with a variety of art knowledge, ages and reasons for electing to take the entry-level course. Many arrive to enjoy a class period with less stress, and more opportunity to learn visual literacy, while others are hoping to fulfill the 1-year art requirement to graduate. A handful of students are eager to fine-tune their artistic abilities, and others may enjoy the ability to be curious with different art media and or socialize during the process. This will be the fourth year that this class will be joined by students requiring more than just accommodations, and I would
like to continue improving on ways to allow them to participate in class, be creative, work toward becoming more independent within the least restrictive environment in my classroom.

One way to allow students who may have modifications or accommodations create authentic art, would be to use a rubric that is different from general education students to assess them. A participation rubric helps create a balance between what the goals the entire class is working toward and the goals that each student is capable of accomplishing. The participation rubric criteria involve a score sheet ranging from 3-0 and can be translated into a percentage. This rubric is adaptable, allows grade level content, still utilizes accommodations, and isn’t just finishing work.

Art instructors should find ways to encourage paraprofessionals or other support helpers to practice fading their service and allow students with disabilities the freedom to create authentic art. This approach can take time and patience from both the teacher and the helper. Once it is determined that you will need to collaborate with another teacher or helper, you will then need to plan for an inclusive classroom. Many factors arise when planning for an inclusive art classroom, including: Would students come with an aide? Can they physically handle the materials needed? Would they be able to grasp the content? Would it be necessary to adapt these lessons down further to accommodate each specific student’s needs?

A traditional art curriculum is filled with areas where an art educator could easily make adaptations or accommodate lessons to suit the needs of multiple levels of general education student abilities. However, once many students with Individualized Educational Programs (IEPs) and or other severe disabilities arise, managing everything becomes more challenging. In some
schools the tipping point for having another support in the classroom is five IEP students. Once the number of inclusion students goes past five, counselors may begin looking for alternate classes to include some of them into or investigate ways to incorporate further support.

**Literature Review**

**The History of Inclusion in the Classroom**

Inclusion refers to a variety of integration approaches, but the main concept is to blend students with various disabilities into a general education classroom. Inclusion had been discussed in relation to racial segregation when Brown v. Board (1954) the U.S. Supreme Court outlawed segregation by race in public education, and thus was a violation of the 14th Amendment to the U.S. Constitution.

Huefner’s (2000) study found the following:

According to this amendment, a state cannot deny any person within its jurisdiction the equal protection with others under the law. The court stated that if a state provides an education to its citizenry, then it must do so for all its citizens on an equal basis. Basing their arguments on this decision, advocates for students with disabilities argued that if segregation by race was a denial of equal educational opportunity, then the exclusion of students with disabilities from schools was also a denial of equal educational opportunity. (p.4).
The concept of inclusion began in 1975 when the federal Education for All Handicapped Children Act was passed. The law was revised in 1990, 1997, and again in 2004, when it was renamed the Individuals with Disabilities Education Act (IDEA). In 2001, K-12 schools were reauthorized when No Child Left Behind (NCLB) was instituted. No Child Left Behind was meant to make schools accountable for how kids learned, and required that all students participate in school, district, and state accountability systems. Before NCLB, schools were not required to measure progress for students with learning disabilities. Later, in 2015 NCLB was replaced with the Elementary and Secondary Education Act (ESEA). The ESEA put further emphasis on equal access to education and required students with disabilities to be included in the student achievement system.

**Current Practices in Inclusion**

Because of the IDEA, public schools are obligated to provide special education services to students eligible. “But not every child who struggles in school qualifies. To be covered, a child’s school performance must be “adversely affected” by a disability in one of the 13 categories below” (Lee, 2019).

1. Specific learning disability (SLD)

The phase SLD applies to a wide variety of groups involving learning challenges. These challenges affect a student’s ability to listen, speak, read, write, reason or even do math.

SLD groups would include:

- Dysgraphia
- Dyslexia
• Nonverbal learning disability
• Dyscalculia
• Auditory processing disorder

SLD is also the most common category under IDEA.

2. Other health impairment

The term “other health impairment” applies to conditions that could hinder a student’s strength, energy and alertness. An example would be Attention-deficit/hyperactivity disorder (ADHD). ADHD impacts the executive function and attention. The executive function is the way a person makes progress on an assignment, or how they might get stuck not understanding how to begin.

3. Autism spectrum disorder (ASD)

ASD is a developmental disability. There is a wide variety of symptoms including a child’s social or communication skills.

4. Emotional disturbance

Emotional disturbance covers many categories including depression, schizophrenia, anxiety disorder, bipolar disorder, and obsessive-compulsive disorder.

5. Speech or language impairment

Speech or language impairment covers impairments with speech and language.

The most common example would be stuttering. Other examples include troubles sounding out or pronouncing words.

6. Visual impairment, including blindness
People who have a visual impairments posses eyesight problems. This group includes blindness and those children with partial sight. When eyeglasses can correct the visual impairment, then it doesn’t qualify.

7. Deafness

Children with a diagnosis of deafness are included in this category. These include students who cannot hear most or all sounds, even with a hearing aid.

8. Hearing impairment

Hearing impairment is hearing loss not covered by the definition of deafness. This type of hearing loss can change over time.

9. Deaf-blindness

Students who have been diagnosed with deaf-blindness have both severe hearing and vision loss. Communication are so unique that programs for just the deaf or blind cannot help them unless they are specialized.

10. Orthopedic impairment

When a student has an orthopedic impairment, they lack function or ability in their bodies. An example is cerebral palsy.

11. Intellectual disability

Student’s with an intellectual disability have below-average intellectual ability. Habits include poor communication, self-care, and social skills. Down syndrome is an example of an intellectual disability.

12. Traumatic brain injury

A traumatic brain injury is caused by an accident with some kind of physical force.
13. Multiple disabilities

A student with multiple disabilities or complications involving more than one condition covered by IDEA. Having multiple issues requires educational needs that can’t be met in a program designed for any one disability.

Once a student has been evaluated and fits into one of the above categories, the IEP process can begin. For kids to receive special education services, they need an IEP (Individualized Education Program). After the IEP is secured, the student will be introduced to their special education teacher. A special education teacher has had more experience working with students in these categories because extra training is required when pursuing a career in special education. A minimum of a bachelor’s degree, plus an additional year of schooling specifically in special education. They also must take the Praxis teacher exam like general education teachers, but they also must pass the Praxis II exam. This unique certification also requires a specific endorsement. More importantly, teachers who graduate with a degree in special education have had in-classroom training before graduation.

The special education teacher is responsible for figuring out the least restrictive environment for students who have IEPs. Many times, this is when they are included in the general education classes which are taught by a general education teacher. On occasion, a special education teacher will co-teach along-side a general education teacher if it’s a specific class like art. With inclusion the student does what they can in the classroom and are fully a part of the class they are taking. The special education teacher would periodically be checking in on the classes and help adapt content that the general education teacher has, in order to meet the
needs of the students alongside the general education teacher. Another adult assistant you could find in a classroom setting would be a paraprofessional. A paraprofessional is given instructions to help a student or group of students but does not necessarily have a license to practice as a qualified teacher.

A fully integrated setting has become the norm in recent years, along with the advent of highly personalized educational plans and strategies (Nyman & Jenkins, 1999). Students who are labeled as having a disability have a condition that makes them dependent upon support by a specialist. Determining which type of disability each student falls into is difficult when trying to provide specific support because of so many variables. The National Arts Standards explain how it is not effective if the determination of eligibility for services falls heavily upon their disability category. A specific disability can manifest in individual children in a tremendous range of ways and across a continuum from mild to severe (Malley & Silverystein, 2014, p.42).

- Students with differing disabilities often have characteristics that overlap, making identification more complex.
- Students may have multiple disabilities and specialized needs that cross disability categories.
- The operational definitions of specific disabilities vary from state to state and district to district.
- Educational practices may be similar for individual students with different disabilities.
- Certain minority groups are disproportionately represented in specific disability categories, including the problem of over-identification for some minority groups in some disability categories.
Current expectations for students with special needs are to progress with each grade using the same standards as their peers. Engaging in the arts allows students the freedom to practice creative expression and the opportunity to socialize with peers outside of their resource rooms. According to Chambers (2015), Students with special needs who are included in regular settings may be involved in a more stimulating environment than that of a segregated setting.

**The Pros and Cons of Inclusion**

When researching topics related to the benefits and challenges of inclusion in the public-school setting, I found more positive responses to mainstream or inclusion than difficulties. “Students without disabilities who engage in arts education activities with students with disabilities develop greater understanding and respect for them” (Burdick & Causton-Theoharis, 2012, p.34).

In *How Secondary Schools Can Avoid the Seven Deadly “Sins” of Inclusion*, Worrell, the author showed how negative teacher perspectives; lack of knowledge regarding special education terminology, issues and laws; poor collaboration skills; lack of administration support; limited instructional repertoire; inappropriate assessment procedures; and conflict between scheduling and time management. The literature on inclusive practice is cited as evidence for each "sin," and advice for avoiding each of them is provided (Worell, 2008, p.43).

First, some schools might have a lack of administration support. When this occurs, the amount of staff participation goes down and so does student achievement. Administrators who don’t value or support inclusion, make the job of the instructional staff even more difficult (Worrell, 2008). Second, when students do not understand criteria given by the teacher or cannot comprehend what is expected of them, they may give up and stop trying. Making
accommodations allows each student to feel successful while doing the same or similar projects simultaneously without changing the content. Worrell goes on to list several examples of modifications, including, providing vocabulary words, adding photos for reference and technical accommodations such as larger font size, providing audio instruction and using microphones.

Third, if administrators, teachers, guidance counselors, parents and peer helpers have negative perspectives about inclusion in education at a school, those who teach in inclusive classrooms at that school find it difficult to achieve a high level of success because their support networks are weakened (Worrell, 2008). This means that without everyone involved being willing to change how they view differentiation, classrooms will most likely be set up for failure.

Fourth, Worrell suggests starting each day with a daily affirmation or to read a passage out of an inspirational book each morning. Daily affirmations can help develop their wellbeing, boost their confidence, and encourage creative thinking.

Fifth, Worrell also believed that a lack of knowledge regarding special education could affect the success of the overall classroom. Without a solid foundation of expertise regarding each individual student’s disabilities, accommodations or modifications, general education teachers feel unprepared. One suggestion Worrell offered was to ask administration for a professional development day workshop about special education. Although a single day dedicated to special education training for general education teachers is a good start, having the opportunity to learn these strategies multiple times per year would be even more beneficial.

The sixth mistake or “sin” Worrell refers to regarding inclusion would be to assess students inappropriately. When making summative assessments in art class, it is wise to refer to the entire portfolio of work that each student collects throughout the semester or the entire school
year. This portfolio may include preliminary drawings, worksheets, or even pictures for reference. Being able to see the entire body of work helps to collect data to reflect to. Goals set by the teacher should align with standard benchmarks, but also be adaptable to accommodate students with special needs. Often a rubric is used to help students understand exactly what is being asked of them. Understanding teacher expectations creates a safe path and enables them to self-evaluate before turning a project in for a final grade.

**The Teacher’s Mindset**

The seventh mistake teachers could make while teaching in an inclusive classroom would be by not having adequate time management and or a conflicting schedule. Ideally, when a student with disabilities is included into a general education High School art classroom, that student still must be provided with special education services. This means that the accommodations each student receives in his/her resource room, must match that service used in the general education classroom. Whenever possible the general education teacher should hold weekly or monthly meetings with the special education teacher in order to ensure that lessons are planned together. This way, the inclusion teacher could help adjust the process if necessary, or even give helpful tips on ways to better teach the students, and how to meet their needs.

Jamie Worrell has shown how important it is for teachers to avoid mistakes that may occur when teaching in an inclusive classroom. Providing a safe place for students with special needs to feel comfortable within a general education classroom helps establish a more unified culture throughout the building, and benefits all who are present.
**Inclusion in the Arts**

Children of all abilities strive for ways to communicate or express themselves creatively on some type of platform. Various publications have proven the impact the arts have on students with disabilities, such as *The Sunny Side of the Street. A Supportive Community for the Inclusive Art Classroom*, by Doris M. Guay, (1995). Doris explains how to create an inclusive art education program by building a community between students, teachers and administrators. Also, *Mural Painting as Inclusive Art Learning Experience, Teaching Artist Journal* by Ho Kong (2010) reviews how “Within the process of mural painting, learners or participants work in groups to achieve shared learning goals” (p.69).

More specifically, the roots of arts integration and special education came from the Very Special Arts (VSA) in 1974. “Originally known as the National Committee-Arts for the Handicapped, VSA was founded to provide arts education opportunities to individuals with disabilities” (Anderson, 2015). Malley (2014) states “Those who work with students with disabilities—teachers, arts specialists, special educators, teaching artists, and other professionals and paraprofessionals—have attested to the power of arts education in the lives of students with disabilities” (Malley & Silverstein, 2014,p.39). The art classroom has been a place of creative expression and a place where students with various backgrounds, abilities, strengths, gifts, and talents have been successful as they produce and respond to art (Causton-Theoharis & Burdick, 2008). But do art teachers feel that they have the proper tools and techniques needed to meet these challenges? What are ways in which art teachers can develop their pedagogy to facilitate inclusive education in the art room? In the summer of 2012, The John F. Kennedy Center for the Performing Arts and the VSA gathered a forum of leaders who worked at the intersection of arts
education and special education to create recommendations for students with disabilities in the art classroom.

Malley & Silverstein wrote in 2014:

“In the area of professional development for educators, forum participants recommended convening national symposia to (1) explore college/university teacher preparation programs and ways to realign them to support the development of knowledge and skills in both arts education and special education; and (2) learn about best practices in providing in-service professional learning programs in arts and disabilities for general educators, arts educators, teacher aides, and teaching artists.” (p.42)

**Inclusion in the Art Room**

Each student learns at their own pace, and at certain times requires unique tools, accommodations or adaptations to allow them to create independently. Depending on how severe their disability is, some students may require specialized art supplies that help them manipulate the medium.

Schooner & Schwing wrote in 2018:

“Every individual should be provided with opportunities to self-express through participation in art activities. In order to provide independent exploration and creativity during art, it may be necessary to adapt art tools, modify how the activity is accomplished, and examine the environment to determine the best methods to provide access. Simple tools created from readily available materials and easy project modifications can allow increased independence in completion of art activities.” (p.7)
It can be frustrating for a student to want to participate, only to find that they cannot physically hold a paintbrush, pencil or stamp. One solution to accessing and adapting art lessons is through Schooner’s & Schwing’s (2018) The DIY Adapted Repurposed Tool kit, which features such modifications as folded pizza box easels lined with paper to bring projects to eye level. Another clever idea was to use aquarium tubing attached to scissor handles for an on the spot alternative to spring-loaded scissors. PVC handles with a strategically placed hole, became a receptacle to secure paintbrushes, Q-tips, glue sticks, and more. “Modifications can allow increased independence in completion of art activities. Drawing from their experiences working with art educators and students with significant disabilities, the authors collaborated to create an inexpensive Adapted Repurposed Tool (ART) kit designed to assist students to hold, reach, and manipulate art materials” (Schooner, Schwing, 2018).

**Teachers and Professional Support**

One significant downfall regarding inclusion would be a lack of communication between the support staff and the teacher. Because of this, the paraprofessional made most of the decisions in many cases. An observational case study showed the dynamics of art teachers working with paraprofessionals. The case study used data from five middle and five high school art classrooms and interview data from ten art teachers and five paraprofessionals to describe the types of paraprofessional supports provided in these classes. (Burdick & Causton-Theoharis, 2012, p.33).

Although this study focused mainly on the possible barriers or implications paraprofessionals could have on allowing students with accommodations to create authentic art, there were some positive areas discussed. Within the study, many paraprofessionals were documented helping continue the art experience in a positive way. Some of the ways that the
paraprofessionals meaningfully helped the art curriculum occurred by practicing an appropriate alternative to the more challenging aspects of a project support, a similar appropriate material or approach during art projects and by continuing art-related experiences during free time. Some examples of this could be to teach students how to create using modeling clay, design a character using a drawing app, work in sketchbooks to create their own work building upon the same theme or concept as the current assignment.

**Why Art Teachers Feel Hesitant to Work in Inclusive Classrooms**

Historically teachers tended to feel hesitant to having students with special needs join their classrooms. “Expressing resistance to inclusion, educators fear that disabled children would be disorderly or disruptive. It is common to hear teachers claim that they are not ready and/or unwilling to accept students with disabilities into their classes” (Connor, 2007, p.68). The special education teacher is considered the expert in accommodating disabilities, and the classroom teacher or art teacher is expert in developmentally appropriate pedagogy and content. In an inclusive classroom, both teachers must collaborate and share the responsibility of instruction. For example, “general education teachers could share their knowledge of group instructional processes and curriculum, and special education teachers could share their expertise on adapting instruction and intervention strategies” (Wood, 1998, p.181).

In an online survey, K-12 Art teachers were asked an online survey to examine how prepared to teach students who have disabilities, and, students who have physical, visual, severe, and multiple disabilities (PVSMD) felt. Results indicated that art teachers feel far less prepared (based on percentage of those reporting extremely extensive or somewhat extensive knowledge) to work with students with PVSMD than students without disabilities (Cramer, Coleman, Park, Bell & Coles, 2015). The results from the study showed that although the art teachers indicated
feeling very knowledgeable about behavioral management strategies for students without disabilities, they only felt minimally prepared teaching students with PVSMD. One thing that was consistent in the study was how many of the teachers reported that only having one class such as an introduction to special education or art methods course negatively affected their preparedness by leaving them feeling unprepared. Collaboration among university art education faculty and special education faculty would lead to better training and feelings of preparedness among new teachers (Cramer, 2015, p.8). One approach might be to allow pre-service educators to be placed in organizations which include students with special needs.

**Various Approaches to Inclusion**

Some questions came up while researching this subject, and I will be summarizing key areas of contention regarding various approaches to inclusion in a public high school art room. What does an effective inclusive classroom look like? How can teachers best utilize assistance in the classroom? Why some teachers feel hesitant to take on students who come with extra challenges? I will be examining these approaches more closely by comparing opinions found while researching various interpretations of Inclusion in Art Education.

**Paraprofessionals**

While there is a growing body of literature that examines the role of paraprofessionals in the general classroom, there is little information about the role of the paraprofessional in the art classroom and the types of support offered (Burdick & Causton-Theoharis, 2012). The first titled Creating Effective Paraprofessional Support in the Inclusive Art Classroom (Burdick & Causton-Theoharis, 2012). focused on the benefits of having a helper right in your classroom, who is responsible for assisting the students who have special needs. The positive collaboration
by way of respect and valuing assistance in the classroom. On the other hand, a few years later “Paraprofessionals: Gatekeepers of Authentic Art Production, Studies in Art Education (Burdick & Causton-Theoharis, 2015) was written and pointed out possible barriers these helpers may unintentionally provide.

First, when comparing the two articles written by the same authors just three years apart provides an interesting analogy between how it was common to see the paraprofessional provide excellent support to a student in need, but also brought attention to many cases where the paraprofessional’s voice came through in the finished artwork instead of the student’s. “On a positive note, when the paraprofessional and the art teacher are able to collaborate frequently, the amount of meaningful artwork, or “authentic art production” produced by each student greatly increases (Burdick 2012). The findings were that the paraprofessional in a way became a gatekeeper. “Either opening or closing the gate that provides access to the art curriculum (Burdick 2012).

**Observing Paraprofessionals**

Paraprofessionals assisted students so that the teacher could teach art to students with a variety of disabilities. This study found that when the paraprofessional valued art making, or saw the benefits of creative expression, they were more likely to allow inclusion that is more social and looked for ways to encourage students to completely participate freely in their own art making experience. Just like teachers, it is always beneficial when the paraprofessional respects all students including the general education students. Supporting all students’ means walking around the classroom and helping general ed students as well. When students see the
paraprofessional as another expert, this helps all students; it also reduces the stigma for the students that might feel insecure about needing extra support.

There is an art to “doing” inclusion well. Effective adult support requires finesse, subtlety, and elegance. It requires the most nuanced and careful action and—at times—inaction. (Causton, 2009).

When fading is used, the adult support system gradually reduces help given to the student at a slow pace, until little to no assistance is needed at all. Adult support that gently decreases throughout the course encourages the student to become more independent and allows them to function gradually without support as they would once they are home or in a public setting outside of the classroom. There are many ways that the adult supporter can creatively fade their help while maintaining the student’s trust. Alternatives to having a paraprofessional open a student’s book include asking a peer to help, marking the page with a sticky note, or asking all the students to check with a neighbor to verify that the neighbor is ready (Causton, 2009, p.39).

If the support was constant each day, the student could become dependent upon this help and may not advance. The following is a list from an article in the Teaching Exceptional Children Journal “The Golden Rule of Providing Support in Inclusive Classrooms: Support Others as You Would Wish to Be Supported” showing the negative effects that could occur while having too much support, without fading (Causton, 2009, p.38).

- Separation from classmates.
- Unnecessary dependence on adults
- Interference with peer interactions.
- Insular relationships between the paraprofessional and the student.
• A feeling of being stigmatized.
• Limited access to competent instruction.
• Interference with teacher engagement.
• Loss of personal control.
• Loss of gender identity.
• Provocation of behavior problems.

Upon completion of this study, they found potential negative outcomes related to having paraprofessionals in the art room. When the adult support takes up most of the time, the student getting help might miss out on interactions or conversations with peers, they may not have the ability to creatively think on their own or might interfere with instruction given by the teacher.

In many cases, students with accommodations can become ashamed of needing a helper. When this happens, students tend to shy away from socializing out of fear of feeling different. If the paraprofessional makes a point to move around the room and help non-inclusive students and act as a teacher’s assistant, the student has more of an opportunity to speak with other students. “When appropriate, fading of support can alleviate the stigma associated with invasive supports..” (Causton, 2009).

Paraprofessionals support can sometimes create barriers to students’ authentic art production and creativity (Theoharis & Burdick, 2008). Eighteen students from ten schools were observed as they received paraprofessional help in art classrooms.

“Paraprofessionals sometimes interfered with physical access (e.g., by bringing students to class late or not at all or by removing students from class); caused interrupted authenticity (e.g., by limiting materials or suggesting ideas that the student then carried
out); and caused altered art production entirely (e.g., by changing the art project or expectations for the student). If the goal of inclusion is to allow students meaningful access to the curriculum and instruction, educators must examine invasive adult supports that interfere with the creative process of learning” (Causton, 2009).

This qualitative study included four elementary, three middle schools and three high schools. Within these participating schools, art teachers tended to speak minimally to the paraprofessionals. Paraprofessionals rarely knew ahead of time what they would be doing when they entered the classroom. In addition, often, paraprofessionals did not allow the student to struggle with an assignment; instead, they would do most of the work themselves. This does not support the intended independence that is expected. The examples described moments where the adult aide would paint half of the painting for a student, speak for the student or draw the first few rows or patterns, which prevents the student from creating authentic artwork. When the adult helper over-supports a student, they are unintentionally controlling creativity, restricting choice, and seemingly closing a gate by altering the artwork that could have been derived from the ideas of the student with special needs.

Another way that the paraprofessional might interfere with the art lesson could be by hijacking the lesson. If the paraprofessional or adult helper is uncomfortable doing the project, they might begin their own activities such as naming colors of markers or a crossword puzzle. Ultimately, the goal of inclusion is to allow the student with special needs to partake in the same lesson or activity, except using certain accommodations or modifications.

**Inclusive Teacher Preparation**

How we can feel more prepared teaching the curriculum to all our students, including the ones that come into our room with extra challenges? One cannot begin to grasp the concept of
being prepared without support from administration, collaboration with adult or student helpers in class and confidence in yourself and what you are teaching. The more confidence a teacher has about the diverse group of students each needing individualized instruction, the better prepared they feel teaching. After reading *Students with Disabilities in the Art room: How Prepared Are We?* by Doris Guay (1994), I found the study showed that although a majority of art teachers had 1-2 classes related to special education during college, the content contained in the classes did not directly present the challenges faced when students with special needs were included. Guay (1994) They reported that pre-service art teachers participating in classes involving students with disabilities learned to be good listeners, to be more patient and flexible, and to adjust their teaching strategies, but did not focus on adaptations to curriculum or behavior management.

The first study regarding art teacher preparedness involving students with disabilities was Guay (1994). Guay investigated the responses and reflections of 212 randomly selected first-year members of the National Art Education Association, and how prepared they felt. “The study was created to examine differences since 1994 regarding art teachers working with students who have disabilities, and, students who have physical, visual, severe, and multiple disabilities (PVSMD). Methods used focused mainly on students who often required significant adaptations rather than students who have learning disabilities or challenges that affect only academic performance like reading or social behaviors. Overall, the results indicate that art teachers feel very knowledgeable about student characteristics and needs as well as teaching, assessment, and behavior management strategies for students without disabilities while feeling minimally prepared in the same categories for students with PVSMD (Cramer, 2015, p10).
Effective Inclusive High School Art Room

In order to answer the first question “What does an effective inclusive High School Art Room look like? We first must envision not only what this might look like physically, but also take into consideration the relationships that create this climate. The ideal classroom environment conducive to learning is a positive place where all students work together in a safe manner. The person who would most likely be able to control the environment would be the teacher. Most people who pursue the career of being an art teacher strive to be inspiring, positive and compassionate. “The unique classroom climate of the art room often allows for students to communicate with one another while working creatively on their art.” (Burdick, Causton-Theoharis, 2012).

How to better prepare pre-service teachers for inclusion

In order to better prepare pre-service teachers for the challenges of inclusion, universities should provide not only common introductory courses but also a collaborative ethic in methods. Future training needs and collaborative efforts should be focused on developing inclusive courses.

Required teaching courses would each include.

- A unit involving collaborative teaching.
- Team teaching with Special needs experts
- Observation connecting pre-service teachers with diverse learners.

How to better prepare In-service teachers through professional development opportunities.

In my opinion, a single day of professional development concerning the needs of students who require accommodations or modifications would be a waste of time. Ideally, a more
robust solution to adequate teacher training would be to require the school district to offer ongoing formal training led by experts in the field of inclusion if the district reaches 10% of students with special needs. Teachers who have a degree in special education are far more prepared to handle challenging situations involving students with accommodations than a general education classroom teacher who has this responsibility thrust onto her/him

My Philosophy of Art Education.

“Art for all” is a phrase that resonates with me when discussing students with special education needs being included in a general education setting. I truly believe that every student, regardless of social, emotional, or learning disorders deserve to be free to create authentic artwork in a classroom setting. I want to help current and pre-service art teachers gain knowledge of the nuances that go along with teaching in an inclusive art room, so that they can adapt each lesson for instruction. When teachers are prepared for what lies ahead of them, they can overcome many challenging situations.

It is my opinion that all students can be successful when given the opportunity. When a student feels comfortable with the instructor and amongst their peers, they’re more willing to take on challenges such as making art. Inclusion presents the concept of visual learning and creativity inside of a different environment to those who may normally spend most of their day in one single classroom.

Although I feel that I was not adequately prepared to teach art in an inclusive art room after receiving my teaching degree, I am determined to continue to learn as much as I can to serve the needs of each and every student that enters my classroom. For an instructor to feel completely prepared to teach art in a setting filled with such a mixed range of students with a
variety of learning needs, they need practice. First, I feel that it is important for universities not only to require more than just one special education course before graduation, but also to implement opportunities for pre-service teachers to observe and work with students with special needs. Second, I feel school districts should provide up-to-date professional development throughout the school year to teachers working in an inclusive setting. Third, once teachers have had this type of training, they should continue to communicate with paraprofessionals, special education teachers and student helpers on a regular basis to ensure that each student is learning within the least restrictive environment.

I believe that it is extremely important for art instructors to feel confident teaching each student who enters their classroom, as well as every student deserves the freedom to feel comfortable being creative in the least restrictive environment especially when it comes to making art. The high school design curriculum adapted for inclusion helps teachers to introduce a general education lesson plan to an entire classroom with options of implementing a variety of approaches to meet the needs of students who learn differently.
A High School Design Curriculum Adapted for Inclusion

Methodology

This research project relies on three areas of knowledge: secondary sources, my background as a professional designer, and my experience as an elementary and secondary art educator. Secondary sources include appropriate scholarly journals, articles, books, websites, and other publications that deal with the topics of inclusion, teacher preparation, paraprofessionals, and inclusion in the art room. Likewise, my experience as a professional designer taught me how to be a good listener, communicate well, command a level of respect, and collaborate with multiple people. And last, ten years of teaching (six years at the secondary level and four years at the elementary level) have allowed me to gain the ability to better understand the learning dynamic in an art classroom regarding students with special needs and when to accommodate each lesson accordingly. Each student is different and learns at their own pace. What might work for some students does not always work for all. This insight is especially true for those who enter your classroom requiring accommodations or modifications.

The plans I have created are set up starting with the current, previous, and upcoming unit lessons followed by the rationale and objectives. Materials, teaching procedures, grading requirements, and standards are all listed per a normal lesson plan template. Even though each unit is set up to suit general education art students, I have incorporated unique ways for the instructor to allow students who require modifications and or accommodations the choice to first try the general education format. Once the instructor notices that a student might have an issue following the general education format, they can introduce either the accommodated or the modified approaches.
The last page of each lesson plan includes an accommodation or modification grading rubric that focuses more on participation for special education students. The format allows the instructor to score students using a simple number scale to articulate the students’ level of understanding. The criteria are whether the student completed the work, whether the student was engaged, how the student communicated, whether the teacher needed to prompt the student, respect that the student showed for others, and finally, the students’ level of participation. This scoring rubric is especially helpful if a student assistant or teacher’s aide is helping during the project. If the teachers grade book requires a percentage, the scores can be calculated to align with general education grading scales.

The Beginning Design Weekly Overview (see Appendix A), specifies the semester inclusive art curriculum map separated into weekly increments. This curriculum map can be used as a quick reference when preparing for the semester long design program, which includes the lesson plans found in Appendices B through I. In Appendix A, a brief description is given beneath each weekly increment, enabling the teacher to plan accordingly.

In Lesson 1 – Color Wheel (see Appendix B) students are introduced to color theory, how to draw a symmetrical color wheel, and color mixing techniques. This lesson is important in the high school curriculum because it helps students learn the relationships between colors, and the proper way to use tools such as a ruler, compass, protractor; it also allows students to practice critical thinking skills like cause and effect. It lists the objectives, materials, teaching procedures, standards, and accommodations and modifications. Because of the wide variety of different categories students with special needs might have, the teacher cannot always pinpoint the exact adaptation a student needs prior to starting the lesson (see page 4, Current Practices in Inclusion). However, prior to starting any lesson, the art instructor should communicate with the special
education teacher to discuss possible accommodations or modifications each student might need. This lesson allows the art teacher to make several different accommodations for inclusion, such as eliminating secondary and tertiary colors, reducing the number of tints and shades required to paint, or modifying the art medium to suit the needs of the student. Even with these adaptations, students still learn specific National Visual Art Standards (2014) NVAS, such as ART.VA.I.HS.3-Demonstrate understanding of organizational principles and methods to solve specific visual arts problems).

Lesson 2 - Monochromatic Painting (see Appendix C) is an ideal lesson for students of all levels because it allows the freedom to investigate the reason behind why choosing a specific color scheme is important. This assignment requires them to paint while staying within a monochromatic color palette, which helps them identify contrast versus relying on hue to build a piece and aligns with the national standard process component NVAS (2014) (ART.VA:Cr1.1-To investigate, plan and make). The lesson plan is set up using an identical format as the previous unit and is organized in terms of objectives, materials, teaching procedures, standards, and accommodations or modifications. Each student learns at their own pace, and at certain times requires unique tools, accommodations or adaptations (see page 13 Inclusion in the Art Room). If the student requires assistance such as a student or teacher's aide, they can still make decisions regarding the overall design and should be the only one making marks on their paper. Accommodations include allowing assistance like holding a ruler, ensuring that the student is aware of where supplies are located, helping them to stay on task, and encouraging their social awareness. Modifications may require further adaptations like the option to paint directly onto a printed picture while following the grayscale for color placement or simply painting their own drawing using pre-mixed tints and shades of one color.
Lesson 3 - Printmaking (see Appendix D) builds upon color theory learned from previous units to introduce students to how the history of graphic design is frequently traced back to the onset of moveable-type printing from the 15th century. The lesson is again, organized in terms of objectives, materials, teaching procedures, standards and then suggests various options for accommodations or modifications. Students with higher skill levels will have the opportunity to carve various layers out of a linoleum block to create a multi-dimensional relief print. Students with emotional, cognitive, or physical challenges can utilize the same skills by carving into a softer surface such as EZ carve or even a foam plate. All students benefit from meeting the NVAS (2014) “ART.VA:Cr2.2.HSI-Explain[s] how traditional materials may impact the human environment and demonstrate safe handling of materials, tools, and equipment”. Out of all the supplies in my classroom, the linoleum carving tools are likely the most dangerous if used incorrectly. The ideal classroom environment conducive to learning is a positive place where all students work together in a safe manner (See Effective Inclusive High School Art Room, page 22). Because of the possible dangers, students requiring assistance would benefit greatly from having a student helper, teacher’s aide, or paraprofessional during this project.

Lesson 4 - Torn Paper Collage (see Appendix E) introduces students to pattern making, dimension and composition, which is important in the high school curriculum because these techniques help them gain concentration skills, learn to solve problems, and experiment with different resources. Like the previous lesson plans, the torn paper collage is organized in terms of objectives, materials, teaching procedures, standards, and finally accommodations or modifications. All students at every level will begin by painting a gradation of grey values using
India ink on white paper. Afterward the paper is torn into several small pieces and assembled using a glue stick to create their collage. General education students can challenge themselves to layer tiny pieces in order to create multi-level, realistic art or could push themselves further by working at a larger scale. Students who require accommodations could work using a smaller paper or larger torn pieces. To modify the assignment further, the instructor could allow students with physical challenges to apply their torn pieces directly onto a large printed image to match the different gradients like a puzzle. All students will benefit from NVAS (2014) “ART.VA:Cr1.2.HSII Choosing from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design”.

Lesson 5 - Sgraffito Ceramic Vessel (see Appendix F) will present a skill that is beneficial in so many ways. Pottery improves motor skills, sensory development, and, in some cases self-esteem. This lesson, students will focus on national standard NVAS (2014) “ART.VA:Pr6.1.HSI Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings”. The unit will begin with the history of ceramics, covers instructions on how to hand-build with clay using coil construction, and finally introduces the sgraffito technique that uses mark-making skills to decorate a vessel. The lesson plan offers objectives, materials, teaching procedures, and accommodations or modifications. Students who require adaptations would highly benefit from support like a teacher’s aide or student helper. If a district has such resources, art instructor should that the helper should try to blend into the environment, which would be more productive and allow the students with special needs to practice independence. The helper could stay in close proximity to the student in need but would “fade” in and out while walking around to visit other students. Supporting all students means walking around the classroom and helping general
ed students as well as students with special needs (See Observing Paraprofessionals, page 17). Accommodations would include written instructions with pictures, reducing the size of the vessel, and examples students could reference. To modify the lesson further teachers could have students use the pinch pot technique instead of coil building and the students could paint with colored slip instead of glaze.

Lesson 6 - Craypen/Encaustic (see Appendix G) is an excellent lesson for students at every level because of its versatile paint-like consistency, allows a wide range of texture and color; it is also an excellent alternative to oil painting. The lesson begins with the history of encaustic, introduces a contemporary artist who works with bright vivid colors, and also gives the students the choice to create abstract art. Giving students the option to work intuitively aligns with NVAS (2014) “ART:VA:Cr2.1.HSI-To engage in making a work of art or design without having a preconceived plan”. The lesson plan is set up using an identical format as the previous unit and is organized starting with the objectives, materials, teaching procedures, and accommodations or modifications. If a student needs accommodation, the art teacher could recommend using a smaller size paper or board and allow them to use a transfer technique to assist them in drawing. The goal of this lesson is to allow students the freedom to work without a plan; however, some students with learning disabilities find comfort when they can determine exactly how the finished product might look. If a student has an intellectual or physical disability (See Current Practices in Inclusion, page 6) and is not capable of grasping the craypen tool, they can have the option of using paint sticks to create their work of art.

Lesson 7 - Repeat Pattern (See Appendix H) is an essential lesson that allows students to become familiar with repetition and rhythm. Repeat patterns can be seen all around us, on materials such as wallpaper, fabric, and many other store-bought items. This lesson is organized
in terms of objectives, materials, teaching procedures, and accommodations or modifications. Students with higher skill levels will have the opportunity to challenge themselves by designing a more complicated pattern to be used to decorate an item of their choice, while the students with emotional, cognitive, or physical challenges can utilize the same skills by creating their pattern with premade forms or images like stamps. All students benefit from meeting the national standard NVAS (2014) “ART:VA:Cr3.1.HSI-To apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress”. Students who require extra support would benefit by having a teacher’s aide, student helper, or paraprofessional to assist in assembling the pattern, encouraging independence when gathering supplies, and helping with decision making if needed. Modified options include the use of iPad app games to become familiar with patterns or pre-cut shapes the student assembles independently. Students who have learning disabilities sometimes do not have the patience to continually work on one tedious project for long periods of time and might finish early. If this behavior occurs, having a helper to redirect them to another meaningful art project or activity is recommended. Paraprofessionals can meaningfully help this lesson as well as other art lessons by practicing an appropriate alternative to the more challenging aspects of the projects. Helping students use an appropriate material or approach during the project, and by continuing art-related experiences during students’ free time (Teachers and Professional Support Page 14).

Lesson 8 - Digital Portfolio (see Appendix I) enables students to track their growth throughout the semester by creating an easily accessible online portfolio. The lesson is organized in terms of objectives, materials needed which are the images of the students’ past artwork and an iPad or PC; also teaches procedures consist of demonstrating how to use Adobe
Spark to create a website-like online portfolio to be shared during a class critique. Participating in a group critique while presenting their artwork coincides with national standard NVAS (2014) “ARTVA:Pr.4.1HSII-To analyze, select, and critique personal artwork for a collection or portfolio presentation”. Written instructions with detailed information on what is expected should be available for students who require accommodations. Students who need modifications could get support from a peer helper, teacher’s aide, or paraprofessional to assist them with writing the artist statements and editing final images. More time might be necessary to allow students who have an IEP to complete the writing portions. Accommodations that each student receives in the general education classroom, including art must match the accommodation the student receives in their resource room. (See The Teachers Mindset, page 11). If a student finds it too challenging to create an online version or the portfolio, they could assemble a physical flip-book style portfolio to present on critique day.

Conclusion

Although history has shown significant steps have been taken to ensure the equal rights for students with special needs in the classroom, the current system regarding how we prepare teachers and support our students with special needs in the classroom is still evolving, specifically the art classroom. Preservice art teachers are only required to take 1-2 introductory special education classes, leaving some feeling unprepared to handle teaching art with the nuances of students with a variety of disabilities. Current practices involve placement of students with special needs into general education classes referred to as inclusion according to their disabilities. The goal for students with special needs is to progress with each grade using the same standards as their peers. The art room is a common place to combine students with
various disabilities with general education students. “The unique classroom climate of the art room often allows for students to communicate with one another while working creatively on their art” (Burdick & Causton-Theoharis, 2012, p.34). Various approaches to inclusion have been practiced including support from paraprofessionals, teacher’s aides or peer helpers. While having an extra person present, who might also be an expert to assist students with a variety of special needs in the classroom might be helpful, it occasionally presents collaborative challenges. When the classroom support person helps too much, this causes the student that they are helping to rely on them too much and could prevent potential progress. Resource guides are available for teachers looking for help streamlining the process of inclusion in the art room. Constant communication between the art teacher and the classroom assistant is necessary in order to ensure that every student can feel accomplished. Once the class environment is stable, meaning that every student is equally able to explore a variety of techniques, be creative in their own way and feel confident in themselves, then inclusion is successful.
REFERENCES


Appendix A. Beginning Design Weekly Overview
Semester inclusive art curriculum map

Week 1 – Color Wheel
Introduce curriculum through review of the syllabus, go over art room rules and expectations. Class discussion about color theory, students learn how to draw a symmetrical color wheel.

Week 2 – Color Wheel
Color wheel will to be painted by mixing the primary colors combined with tints and shades consisting of 84 different hues.

Week 3 – Monochromatic Painting
Review color theory learned from previous unit. Students will learn about what a Monochromatic color scheme looks like and how to create a grid drawing.

Week 4 – Monochromatic Painting
Students will continue to work on grid drawing. Later in the week they will use painting strategies learned from previous unit to build upon more challenging techniques.

Week 5 – Monochromatic Painting
Students will to paint their drawings created using a grid in a monochromatic color scheme.

Week 6 – Printmaking
Students will learn about how printmaking was the original graphic design and how to carve out a linoleum block using proper tools and techniques.

Week 7 – Printmaking
Students will continue to carve out linoleum block before printing. Later, they will learn about editioning and signing fine art prints while creating a series.

Week 8 – Torn Paper Collage
Students will learn methods used for collage artwork using torn paper painted with India ink.

Week 9 – Torn Paper Collage
Students will continue layering torn paper pieces of various shades and values of grey to create their design.
**Week 10 – Sgraffito**
Students will learn about the history of pottery, and how it relates to our cultural, societal and historical context. Once a design is chosen, students will use coil construction to build their vessel.

**Week 11 – Sgraffito Ceramic Vessel**
Students will continue to build using coil construction and learn about the sgraffito technique.

**Week 12 – Sgraffito Ceramic Vessel**
Students will continue to glaze their piece and use the sgraffito technique to carve out their design.

**Week 13 – Craypen/ Encaustic**
Students will learn about encaustic wax painting created using beeswax and colored pigments. Later, students will use a tool called a “craypen” which heats wax crayons, enabling one to paint using colored wax onto their drawing.

**Week 14 – Craypen/ Encaustic**
Students will continue to paint their design using a craypen to melt the wax.

**Week 15 – Repeat Pattern**
Students will learn about repeat patterns. Once they design their own, they will follow instructions on how to cut the square and piece it together in order to form a repeatable image.

**Week 16 – Repeat Pattern**
Students will decorate or create a product using their printed patterns.

**Week 17 – Digital Portfolio**
Students will learn how important it is to have a digital portfolio or cloud-based folder of images of their artwork. Students will gather items created from the entire semester, take photos, write artist statements and learn how to use the Adobe Spark app to create an online portfolio.

**Week 17 – Digital Portfolio**
Students will continue creating their digital portfolio using adobe spark, then present them to their peers in a group critique.
## Appendix B. Lesson Plan 1 – Color Wheel

<table>
<thead>
<tr>
<th>Department</th>
<th>Course</th>
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<tbody>
<tr>
<td>Art</td>
<td>Basic Design</td>
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</table>

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Color Wheel</td>
<td>7-10 days</td>
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</table>

<table>
<thead>
<tr>
<th>Age Group:</th>
<th>50 Minute class periods</th>
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<tbody>
<tr>
<td>9-12</td>
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</table>

<table>
<thead>
<tr>
<th>Previous Unit</th>
<th>Next Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Class</td>
<td>Monochromatic Painting</td>
</tr>
</tbody>
</table>

**Unit Content**

**Rational/Objective(s):**

After a brief video and class discussion about color theory, students will use a compass, ruler and protractor to draw a symmetrical color wheel. Once the color wheel is drawn, beginning with the primary colors they will begin using white and black paint to create the tints and shades of each color. After the primary color scales are finished, they will move on to paint scales of each of the secondary and tertiary colors until they finish the entire wheel consisting of 84 different hues.

**Key Concepts and Essential Questions:**

- Proper use of drawing tools
- Knowledge of color schemes
- How to create tints and shades
- Color blending

**Materials and Aids:**

PBS Video about color theory, Computer, Doc camera, ELMO, PowerPoint presentation of color wheel set-up, pencils, sharpeners, erasers, compasses, protractors, rulers, 12” X 18” 90lb white paper, iPads, Visual boards, handouts, acrylic paints in Cool Red, Cool Blue & Yellow, Acrylic brushes, paper towels, large yogurt container to use as water cups, lid of container as palette.
Teaching Procedures:

**Day 1 Instructional Procedures:**
Students will study the effect that color has on society and how it changes with time.

- Class Discussion- Watch videos discussing color theory
- Pinterest boards showing color schemes
- Home/Car interior color forecasting
- Each table will get a color wheel example
  - Demonstrate using the compass, ruler and protractor.
  - Instructions on how to set up the color wheel

**Closure**
Review of day’s lesson and scaffolding to next session or lesson.

**Day 2-3 Instructional Procedures:**
Students continue to work on color wheel

**Day 4 Instructional Procedures:**
Teacher will demonstrate how to blend primary colors into secondary colors, followed by tertiary hues, then finally instructions using black and white to create tints and shades.

**Closure**
Review of day’s lesson and scaffolding to next session or lesson.

**Day 5-10 Instructional Procedures:**
Students will use acrylic paint to complete color wheels.

Assessment/Grading Requirements for Color Wheel

**General Education Rubric:**

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>(15)</td>
<td>3 Primary color scales-Red, Blue, Yellow (Including 3 tints and 3 shades of each)</td>
</tr>
<tr>
<td>(15)</td>
<td>3 Secondary scales- Orange, Violet, Green (Including 3 tints and 3 shades of each)</td>
</tr>
<tr>
<td>(15)</td>
<td>3 Tertiary Scales-Red-Orange, Yellow-Green, Blue-Violet (Including 3 tints and 3 shades of each)</td>
</tr>
<tr>
<td>(5)</td>
<td>1 Black and White Scale</td>
</tr>
<tr>
<td>(30)</td>
<td>2 Complementary Scales</td>
</tr>
<tr>
<td>(10)</td>
<td>Neatness</td>
</tr>
<tr>
<td>(10)</td>
<td>Work Effort</td>
</tr>
</tbody>
</table>
**100 Total Points**

*See specific participation rubric for inclusion students below*

Specific Standards Addressed in this Unit
- **Performance Standard**  
  VA.HS.P.1 – Students can intentionally select and apply materials and organizational principles to solve specific visual arts problems.

- **Content Standard**  
  ART.VA.I.HS.3 – Demonstrate understanding of organizational principles and methods to solve specific visual arts problem.

- **VPAA Guideline**  
  P.1 – Apply the techniques, elements, principles, intellectual methods, concepts, and functions of the visual, performing, or applied arts discipline to communicate ideas, emotions, and experiences; address opportunities to improve daily life; and solve problems with insight, reason and competence.

### At the End of this Unit, Students Will:

<table>
<thead>
<tr>
<th>Know</th>
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<tbody>
<tr>
<td>Students will know how to mix primary colors to make secondary and tertiary colors.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Apply</th>
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<tbody>
<tr>
<td>Students will be able to apply knowledge of color blending to create future monochromatic painting.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Be Able To</th>
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<tbody>
<tr>
<td>Students will be able to use a compass, ruler and protractor to draw a symmetrical color wheel and paint primary, secondary &amp; tertiary colors, scales, tints and shades.</td>
</tr>
</tbody>
</table>

### Required Experiences

1. Students must have taken beginning drawing class

### Supplementary Materials

**Possible Activities or Materials**

- Color theory videos
- Color scheme Posters
- Kolormondo color globe

### Accommodations:

- Accommodations to reduce the workload
  - Give a color wheel that is already drawn in or has dots
  - Provide a finished example to look at
  - Assign them to paint primary colors only  
  - (Adjust workload per students individualized needs)
    - Eliminate Secondary & Tertiary if time
    - Reduce the number of tints and shades
    - Reduce the number of squares to paint or eliminate scales

### Modifications
Accommodation/Modification Rubric and Scoring:

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
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<tbody>
<tr>
<td><strong>Work Complete</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student completed the entire lesson independently.</td>
<td>Student completed most of the lesson independently.</td>
<td>Student completed only half of the lesson independently.</td>
<td>Student completed a minimal amount of the lesson independently.</td>
<td></td>
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<tr>
<td><strong>Engaged</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student remained focused and engaged for all of the lesson.</td>
<td>Student remained focused and engaged for most of the lesson.</td>
<td>Student remained focused and engaged for some of the lesson.</td>
<td>Student did not remain focused or engaged during the lesson.</td>
<td></td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student communicates thoughts, emotions and needs appropriately and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td>Student communicates thoughts, emotions and needs appropriately with a helper or aide and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td>Student hardly communicates thoughts, emotions and needs appropriately with a helper and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td>Student never communicates thoughts, emotions and needs appropriately with a helper and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td></td>
</tr>
<tr>
<td><strong>Prompt Needed</strong></td>
<td></td>
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</tr>
<tr>
<td>Student did not need additional prompting.</td>
<td>Student needed 1-2 prompts to complete assignment.</td>
<td>Student needed 3-5 prompts to complete assignment.</td>
<td>Student needed 6 or more prompts to complete assignment.</td>
<td></td>
</tr>
</tbody>
</table>

Alternate Color Wheels
- Torn Paper collage color wheel

Explore ways to mix colors
- Paint/mix primary colors on paper
- Paint/mix primary colors inside large zip lock bag
- Mix primary colored modeling clay to create secondary colors
### Respect for Others

<table>
<thead>
<tr>
<th>Description</th>
<th>Student quietly listens to instructions and does not interrupt. Student shows respect for others needs and space.</th>
<th>Student quietly listens to instructions most of the time and does not interrupt. Student shows respect for others needs and space without any reminders.</th>
<th>Student has a hard time quietly listening to instructions and occasionally interrupts. Student often will disrespect others needs and space.</th>
<th>Student interrupts often by whispering, making comments or noises that distract others, and does not listen. Student shows no empathy for others. Student is disrespectful of others’ space.</th>
</tr>
</thead>
</table>

### Participation

| Description                                                                 | Student often initiates their own creative thoughts and ideas. Student rarely relies on teacher, peers or aid. | Student sometimes initiates their own creative thoughts and ideas. Student occasionally relies on teacher, peers or aid. | Student rarely initiates their own creative thoughts and ideas. Student relies heavily upon teacher, peers or aid. | Student does not willingly participate. |
Appendix C. Lesson Plan 2 – Monochromatic Painting

<table>
<thead>
<tr>
<th>Department</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>Basic Design</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Monochromatic Painting</td>
<td>10-15 days</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Age Group: 9-12</th>
<th>50 Minute class periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previous Unit</td>
<td>Next Unit</td>
</tr>
<tr>
<td>Color Wheel Painting</td>
<td>Printmaking</td>
</tr>
</tbody>
</table>

**Unit Content**

**Rational/Objective(s):**

To begin, the instructor will review color theory learned from previous unit. After, students will learn about what a Monochromatic color scheme looks like. Next, the class will discuss what inspires them and will brainstorm ideas with their peers regarding concepts or themes they might want to paint. Students will learn to grid their paper using a 1” grid onto 18” X 12” paper, and then will slowly draw their inspiration drawing.

**Key Concepts and Essential Questions:**

- Monochromatic
- Grid
- Present
- Critique

**Materials and Aids:**

Color boards showing different color schemes, Computer, Doc camera, ELMO, Google Slide presentation, pencils, erasers, rulers, 12” X 18” 90lb white paper, iPads, Visual boards, handouts, acrylic paints in Cool Red, Cool Blue & Yellow, Acrylic brushes, paper towels, large yogurt container to use as water cups, lid of container as palette.

**Teaching Procedures:**

**Day 1 Instructional Procedures:**
Students will study the different color story boards showing how color effects the feeling we get when we view art.

- Class Discussion- Students will view Google Slide showing examples from previous classes.
- Compare color story boards and how they affect the way we view art
- Students will get out their sketchbooks and begin brainstorming what they might want to paint.

**Day 2 Instructional Procedures:**
Students will upload an image that they will do a grid drawing of in order to paint later.

- Students upload image to Google Classroom
- Teacher Prints images using 11 X 17” paper in color
- Teacher demonstrates how to grid an 11 X 17” piece of white 90lb paper using a 1” grid
- Teacher demonstrates how to grid the printed 11 X 17” image using a 1” grid
- Students use the rest of today to complete grid drawings on both the paper and printed image

**Day 3-6 Instructional Procedures:**
Teacher will demonstrate how to follow the grid lines to draw accurately.

- Students will begin drawing their image using the grid method
- Teacher should check composition before they begin to draw

**Day 7-15 Instructional Procedures:**
Students will use painting techniques learned from creating the color wheel to paint their image using one chosen color, and then tints and shades in acrylic.

**Assessment/Grading Requirements**

**General Education Rubric:**

(15) 3 Primary color scales-Red, Blue, Yellow (Including 3 tints and 3 shades of each)
(15) 3 Secondary scales- Orange, Violet, Green (Including 3 tints and 3 shades of each)
(15) 3 Tertiary Scales-Red-Orange, Yellow-Green, Blue-Violet (Including 3 tints and 3 shades of each)
(5) 1 Black and White Scale
(30) 2 Complementary Scales
(10) Neatness
(10) Work Effort
**100 Total Points**

**Accommodation/Modification Rubric and Scoring:**

*See specific participation rubric for inclusion students below*

**Specific Standards Addressed in this Unit**

VA:Cn10.1
Process Component: Interpret
Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Essential Question: How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

Visual Arts/Creating
VA:Cr1.1
Process Component: Investigate, Plan, Make
Anchor Standard: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

VA:Cr3.1.HSII
Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

Visual Arts/Presenting
VA:Pr.4.1
Process Component: Relate
Anchor Standard: Select, analyze and interpret artistic work for presentation.
Grade Hs proficient
VA:Pr.4.1.HSI
Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
Grade Hs accomplished
VA:Pr.4.1.HSII
Analyze, select, and critique personal artwork for a collection or portfolio presentation.
Grade Hs advanced
VA:Pr.4.1.HSIII
Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

At the End of this Unit, Students Will:

<table>
<thead>
<tr>
<th>Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will know about a variety of color schemes and understand the connection between art and language.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Apply</th>
</tr>
</thead>
</table>
| Students will apply skills and techniques learned from previous assignment to create a painting using only the tints and shades of one color. | *Students will experiment with monochromatic painting.*  
*Students will learn and understand the definitions of monochromatic, tint, and shade.*  
*Students will analyze their paintings in order to make revisions.* |
Students will understand the connection between color and emotion.

**Be Able To**

Students will be able to partake in a group critique where they will give feedback to their peers and learn about ways to improve or revise their painting.

**Required Experiences**

2. Students must have painted a color wheel using tints, shades and scales of complementary colors.

**Supplementary Materials**

<table>
<thead>
<tr>
<th>Possible Activities or Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>• PBS Color Video</td>
</tr>
<tr>
<td>• Monochromatic color scheme image examples</td>
</tr>
<tr>
<td>• Pixlr app on iPad to add filters onto color images</td>
</tr>
</tbody>
</table>

**Accommodations:**

- Accommodations to reduce the workload
  - Student helper or Teacher’s Aid would assist holding ruler to help draw grid
  - Student helper or Teacher’s Aid would facilitate the student while he/she draws, yet allowing them to render the image on their own
  - Student helper or Teacher’s Aid would ensure that the student understands where everything is located, assists in setting up if needed, but steps back to allow student to work independently.

**Modifications**

- Modifications to change the assignment to suit the specific needs to a student

**Paint directly onto a greyscale print**

If student desires for the painting to look photorealistic, print the image that the student has chosen in greyscale and allow them to paint the different tints and shades on top of the picture.

**Hand draw line art before painting**

Allow student the freedom to hand draw a landscape, animal, car or image of their choice onto a large sheet of paper, then paint using the tints and shades of one color.
## Accommodation/Modification Rubric and Scoring:

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Complete</strong></td>
<td>Student completed the entire lesson independently.</td>
<td>Student completed most of the lesson independently.</td>
<td>Student completed only half of the lesson independently.</td>
<td>Student completed a minimal amount of the lesson independently.</td>
</tr>
<tr>
<td><strong>Engaged</strong></td>
<td>Student remained focused and engaged for all the lesson.</td>
<td>Student remained focused and engaged for most of the lesson.</td>
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<td>Student did not remain focused or engaged during the lesson.</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>Student communicates thoughts, emotions and needs appropriately and respectfully during class to finish assignments while connecting with peers and teacher.</td>
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<td>Student hardly communicates thoughts, emotions and needs appropriately with a helper and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td>Student never communicates thoughts, emotions and needs appropriately with a helper and respectfully during class to finish assignments while connecting with peers and teacher.</td>
</tr>
<tr>
<td><strong>Prompt Needed</strong></td>
<td>Student did not need additional prompting.</td>
<td>Student needed 1-2 prompts to complete assignment.</td>
<td>Student needed 3-5 prompts to complete assignment.</td>
<td>Student needed 6 or more prompts to complete assignment.</td>
</tr>
<tr>
<td><strong>Respect for Others</strong></td>
<td>Student quietly listens to instructions and does not interrupt. Student shows respect for others needs and space.</td>
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<td>Student interrupts often by whispering, making comments or noises that distract others, and does not listen. Student shows no empathy for others. Student is disrespectful of others’ space.</td>
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<tr>
<td><strong>Participation</strong></td>
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</tr>
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</table>
### Appendix D. Lesson Plan 3 – Printmaking

<table>
<thead>
<tr>
<th>Department</th>
<th>Course</th>
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<tbody>
<tr>
<td>Art</td>
<td>Basic Design</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Printmaking</td>
<td>7-10 Days</td>
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</table>

<table>
<thead>
<tr>
<th>Age Group: 9-12</th>
<th>50 Minute class periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previous Unit</td>
<td>Next Unit</td>
</tr>
<tr>
<td>Sgraffito Ceramic Vessel</td>
<td>Torn Paper Collage</td>
</tr>
</tbody>
</table>

#### Unit Content

**Rational/Objective(s):**

Teacher begins by discussing how printmaking was in a way the start of graphic design. Students will learn about famous artists such as Andy Warhol and Roy Lichtenstein who utilized this technique. Next, students will view videos demonstrating the process of linoleum relief carving. Students will also learn how to use the printmaking tools. After this, students will research concepts and ideas based on the theme that they would like to create and sketch a variety of compositions in their sketchbooks to be approved by the teacher. Students will use the Pixlr app to apply a filter to their sketch in order to help them decide what areas to carve out and what areas to ink. Finally, students will begin the process of carving, then inking their artwork.

#### Key Concepts and Essential Questions:

- Printing
- Relief
- Mass production
- Ink

#### Materials and Aids:

Posters showing a variety of prints from different artists, Computer, Doc camera, ELMO, Pixlr App, iPads, Google Slide presentation, pencils, erasers, Linoleum carving tools, brayer, printing ink, white 90lb paper, colored paper, fabric, scrapbook paper, paper.
Teaching Procedures:

Day 1 Instructional Procedures:
Teacher will begin with a slide presentation. Students will research and discuss how printmaking impacted society and become familiar with famous artists who used this type of medium.

- Students will get into groups to brainstorm ideas and concepts that would make successful prints
- Students will use sketchbooks to plan composition to be approved by teacher

Day 2-7 Instructional Procedures:
Teacher will demonstrate proper use of tools, how to set up the linoleum and remind students to reverse their pattern before carving.

- Students will transfer drawings onto linoleum
- Students will trace pencil lines with sharpie
- Students will carefully and safely begin carving their linoleum

Day 7-10 Instructional Procedures:
Teacher will demonstrate proper use of tools and how to ink the linoleum and print onto paper.

- Students will use brayer, ink and palette knives to ink the linoleum
- Students will print image onto multiple pieces of paper and label them

Assessment/Grading Requirements

General Education Rubric:

(15) 3 Primary color scales-Red, Blue, Yellow (Including 3 tints and 3 shades of each)
(15) 3 Secondary scales- Orange, Violet, Green (Including 3 tints and 3 shades of each)
(15) 3 Tertiary Scales-Red-Orange, Yellow-Green, Blue-Violet (Including 3 tints and 3 shades of each)
(5) 1 Black and White Scale
(30) 2 Complementary Scales
(10) Neatness
(10) Work Effort
100 Total Points

Accommodation/Modification Rubric and Scoring:

*See specific participation rubric for inclusion students below
### Specific Standards Addressed in this Unit

**Visual Arts/Creating**  
VA:Cr2.1  
**Process Component:** Investigate  
**Anchor Standard:** Organize and develop artistic ideas and work.

**VA:Cr2.1.HSI**  
Engage in making a work of art or design without having a preconceived plan.

**VA:Cr2.1.HSII**  
Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**VA:Cr2.2.HSI**  
Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

### At the End of this Unit, Students Will:

**Know**  
Students will know how printmaking started and why.

**Apply**  
Students will apply knowledge learned from previous color theory units to help choose a scheme that helps portray their printmaking design concept.

**Be Able To**

- Students will be able to carve a pattern or design into linoleum
- Apply ink and create multiple prints using a variety of color combinations.

### Required Experiences

Color theory units from creating a color wheel and monochromatic painting.

### Supplementary Materials

### Possible Activities or Materials

More advanced students can dig out multiple layers on linoleum in order to achieve a dimensional layered piece. Foam core can be used to separate layers and give a recessed effect.
**Accommodation/Modification Rubric and Scoring:**

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>Prompt Needed</td>
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<td>Student needed 1-2 prompts to complete assignment.</td>
<td>Student needed 3-5 prompts to complete assignment.</td>
<td>Student needed 6 or more prompts to</td>
</tr>
</tbody>
</table>

**Accommodations:**

Students that require accommodations can use EZ carve material and the same carving materials and the possibility of a student helper, teacher's aide or paraprofessional would be ideal for this project.

**Modifications**

- A student helper, teacher’s aide or paraprofessional is essential for this project.
- Students that physically cannot carve the linoleum can use a foam plate
- Students can also use stamps to create a composition, then marker to color
<table>
<thead>
<tr>
<th>Respect for Others</th>
<th>Participation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student quietly listens to instructions and does not interrupt. Student shows respect for others needs and space.</td>
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## Appendix E. Lesson Plan 4 – Torn Paper Collage

<table>
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<tr>
<th>Department</th>
<th>Course</th>
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<tbody>
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<td>Basic Design</td>
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</table>

<table>
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<tr>
<th>Unit Title</th>
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<tbody>
<tr>
<td>Torn Paper Collage</td>
<td>5-7 Days</td>
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<table>
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<tr>
<th>Age Group: 9-12</th>
<th>50 Minute class periods</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Previous Unit</th>
<th>Next Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sgraffito Ceramic Vessel</td>
<td>Encaustic with Craypen</td>
</tr>
</tbody>
</table>

### Unit Content

**Rational/Objective(s):**

Teacher will begin by discussing various types of mixed media collage art techniques. Students will research contemporary artists who work with torn paper collage artwork and decide what current problem, theme or inquiry question they would like to investigate. Students will use India ink to paint a large piece of white paper using a gradient of black, greys and white. After this, the paper will be torn into small pieces to create their image using a layering technique in a collage style. Students will receive feedback from a peer halfway through the process, and then will present their finished artwork for a group critique.

### Key Concepts and Essential Questions:

- Collage
- Mixed Media
- Gradation
- Layering

### Materials and Aids:

Slide presentation showing different styles and techniques used for collage and mixed media, iPads, Computer, Doc camera, ELMO, pencils, erasers, rulers, India ink, paint brushes, water cups, white 90lb paper, glue sticks, sponge brush.

### Teaching Procedures:
**Day 1 Instructional Procedures:**

Teacher will begin with a slide presentation showing various types of mixed media collage art techniques. Students will research contemporary artists who work with torn paper collage artwork and decide what current problem, theme or inquiry question they would like to investigate.

- Students will get into groups to brainstorm ideas and concepts that would make a successful collage.
- Students will use sketchbooks to plan composition to be approved by teacher

**Day 2-6 Instructional Procedures:**

Teacher will demonstrate proper use of tools, how to set up the India ink stations, brush techniques, how to dilute the medium and ways to create a soft gradation.

- Students will use drawing techniques learned from previous lessons to design their piece. Students are encouraged to create an image that has a theme or idea regarding a current issue that they are passionate about or one that inspires them.
- Once drawings are complete, students can go to the painted paper station and use India ink to create a variety of grey colors, then let dry.
- Once the paper is dry, students will begin mapping out where the light pieces will go first and then start tearing the pieces to fit into their artwork like a puzzle. It is recommended to layer and overlap to ensure exact fit to place down using a glue stick.
- When the piece looks finished, they are to seal it with either matte or gloss Mod Podge using a sponge brush.

**Day 7 Instructional Procedures:**

Students will pin their work to a large board for presentation, and take turns discussing their artwork, the process used and what they learned.

- Students will present their own work.
- The following student will critique their piece using the TAG system (Tell, ask, give). Students will tell something that they like about the piece, ask a question concerning the theme or idea & give advice on what they could possibly do to improve the artwork.

**Assessment/Grading Requirements**

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Critique Grade</td>
</tr>
<tr>
<td>25</td>
<td>Placement &amp; technique</td>
</tr>
<tr>
<td>25</td>
<td>Concept and originality</td>
</tr>
<tr>
<td>25</td>
<td>Work effort</td>
</tr>
</tbody>
</table>
### 100 Total Points

<table>
<thead>
<tr>
<th>Specific Standards Addressed in this Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VA:Cr1.2.HSI</strong></td>
</tr>
<tr>
<td>Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.</td>
</tr>
<tr>
<td><strong>VA:Cr1.2.HSII</strong></td>
</tr>
<tr>
<td>Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</td>
</tr>
<tr>
<td><strong>VA:Cn10.1.HSII</strong></td>
</tr>
<tr>
<td>Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.</td>
</tr>
<tr>
<td><strong>VA:Cn11.1.HSII</strong></td>
</tr>
<tr>
<td>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>At the End of this Unit, Students Will:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Know</strong></td>
</tr>
<tr>
<td>Students will know how to create a gradient using India ink, tear paper to create a collage and assemble the pieces using layering techniques.</td>
</tr>
<tr>
<td><strong>Apply</strong></td>
</tr>
<tr>
<td>Students will use drawing and composition skills learned from previous assignments to build upon and to create a torn paper mosaic-like image.</td>
</tr>
<tr>
<td><strong>Be Able To</strong></td>
</tr>
<tr>
<td>Students will be able to successfully control the loose medium of India ink, plan out a desirable composition, strategically place torn pieces to create an image, pattern or design and discuss their artwork through the critique process.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Required Experiences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting and composition skills learned from previous painting unit.</td>
</tr>
</tbody>
</table>
### Supplementary Materials

#### Possible Activities or Materials

Collage allows the possibility of everyone producing a successful piece of work. Having examples available is very important. Advanced students can choose bigger paper to create a larger piece, or tear the pieces much smaller in order to allow for a more detailed look.

#### Accommodations:

Students that require accommodations can use smaller paper or larger torn pieces of paper.

#### Modifications

Students can use a printed image to start and add the torn pieces on top to match the different gradients like a puzzle.

### Accommodation/Modification Rubric and Scoring:

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Work Complete</strong></td>
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<tr>
<td>Prompt Needed</td>
<td>connecting with peers and teacher.</td>
<td>connecting with peers and teacher.</td>
<td>connecting with peers and teacher.</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------</td>
<td>----------------------------------</td>
<td>----------------------------------</td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>Participation</strong></td>
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<td>Student does not willingly participate.</td>
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Appendix F. Lesson Plan 4 – Sgraffito Ceramic Vessel

<table>
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<th>Department</th>
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<tbody>
<tr>
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<td>Basic Design</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Sgraffito Ceramic Vessel</td>
<td>7-12 Days</td>
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| Age Group: 9-12                          | 50 Minute class periods |

<table>
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<tr>
<th>Previous Unit</th>
<th>Next Unit</th>
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</thead>
<tbody>
<tr>
<td>Monochromatic painting</td>
<td>Printmaking</td>
</tr>
</tbody>
</table>

### Unit Content

### Rational/Objective(s):

Teacher begins by leading a class discussion about the history of pottery, and how it relates to our cultural, societal and historical context. Next students will get into groups and brainstorm possible vessels that they could create. Students will use this feedback from their peers to help them design a concept in their sketchbooks. Finally, the instructor will demo how to build a vessel out of clay using coil construction and teach the sgraffito technique using underglaze.

### Key Concepts and Essential Questions:

- Ceramics
- Pottery
- Vessel
- Hand build
- Glaze
- Sgraffito

### Materials and Aids:

Posters showing a variety of ceramic vessels from different cultures and time periods, Computer, Doc camera, ELMO, Google Slide presentation, pencils, erasers, low fire clay, clay tools, underglaze. Wallpaper to be used for placemats.
Teaching Procedures:

**Day 1 Instructional Procedures:**

Students will study ceramic vessels from a variety of different cultures, and then join a group to help them decide ideas regarding what vessel they might want to build.

- Class Discussion: Students will view posters showing pottery from other cultures and a Google Slide presentation showing ceramic examples from previous classes
- Students will get out their sketchbooks and begin brainstorming what they might want to create

**Day 2 Instructional Procedures:**

Teacher will demonstrate proper use of tools, how to hand build using the coil construction and the locations and classroom procedures for the clay unit.

- Students will set up their tables by properly covering them
- Students will gather tools needed for a clay project
- Students will begin building their coil constructed vessel

**Day 3-6 Instructional Procedures:**

Teacher will remind students to slip and score, all the classroom procedures and walk around the room to check for understanding.

- Students will continue building vessels using coil construction

**Day 7 Instructional Procedures:**

Teacher will discuss the sgraffito technique and demonstrate how to scrape away the underglaze to reveal the white underneath.

**Day 8-12 Instructional Procedures:**

- Students will continue to build vessel if needed
- Students will paint underglaze, then begin scraping away design or patterns
- Teacher will bisque fire vessels
- Students will add clear glaze
- Teacher will fire again to finish the piece
Assessment/Grading Requirements

**General Education Rubric:**

- (15) 3 Primary color scales - Red, Blue, Yellow (Including 3 tints and 3 shades of each)
- (15) 3 Secondary scales - Orange, Violet, Green (Including 3 tints and 3 shades of each)
- (15) 3 Tertiary Scales - Red-Orange, Yellow-Green, Blue-Violet (Including 3 tints and 3 shades of each)
- (5) 1 Black and White Scale
- (30) 2 Complementary Scales
- (10) Neatness
- (10) Work Effort

**100 Total Points**

**Accommodation/Modification Rubric and Scoring:**

*See specific participation rubric for inclusion students below*

**Specific Standards Addressed in this Unit**

**Visual Arts/Connecting**

#VA:Cn11.1

**Process Component:** Synthesize

**Anchor Standard:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

**Essential Question:** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

**Grade Hs proficient**

VA:Cn11.1.HSI

Describe how knowledge of culture, traditions, and history may influence personal responses to art.

**Visual Arts/Creating**

#VA:Cr3.1

**Process Component:** Reflect, Refine, Continue

**Anchor Standard:** Refine and complete artistic work.

**Enduring Understanding:** Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime.

**Essential Question:** What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

**Grade Hs proficient**

VA:Cr3.1.HSI

Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
Grade Hs accomplished  
VA:Cr3.1.HSII  
Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

Grade Hs advanced  
VA:Cr3.1.HSIII  
Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Visual Arts/Presenting  
#VA:Pr6.1  
Process Component: Analyze  
Anchor Standard: Convey meaning through the presentation of artistic work.  
Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.  
Essential Question: What is an art museum? How does the presenting & sharing of objects, artifacts, & artworks influence & shape ideas, beliefs, & experiences? How do objects, artifacts, & artworks collected, preserved, or presented, cultivate appreciation & understanding?  
Grade Hs proficient  
VA:Pr6.1.HSI  
Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.  
Grade Hs accomplished  
VA:Pr6.1.HSII  
Make, explain, and justify connections between artists or artwork and social, cultural, and political history.  
Grade Hs advanced  
VA:Pr6.1.HSIII  
Curate a collection of objects, artifacts, or artwork to impact the viewer’s understanding of social, cultural, and/or political experiences.

At the End of this Unit, Students Will:

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<th>Know</th>
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<tbody>
<tr>
<td>Understand basic ceramic vocabulary, create a useable vessel</td>
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<table>
<thead>
<tr>
<th>Apply</th>
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<tbody>
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<td>Describe how knowledge of culture, traditions, and history may influence personal responses to art.</td>
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<table>
<thead>
<tr>
<th>Be Able To</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>• Hand build using coil construction</td>
<td></td>
</tr>
<tr>
<td>• Sgraffito Drawing</td>
<td></td>
</tr>
<tr>
<td>• Glazing techniques</td>
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### Accommodation/Modification Rubric and Scoring:

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<td><strong>Work Complete</strong></td>
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</tr>
</tbody>
</table>

### Required Experiences

None

### Supplementary Materials

### Possible Activities or Materials

- Slab construction, adding textures

### Accommodations:

- Reduce the size or amount of coils
- Written instructions with pictures
- Examples

### Modifications

- Pinch Pot technique instead of coil building
- Colored slip instead of glaze
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<tr>
<th>Prompt Needed</th>
<th>Student did not need additional prompting.</th>
<th>Student needed 1-2 prompts to complete assignment.</th>
<th>Student needed 3-5 prompts to complete assignment.</th>
<th>Student needed 6 or more prompts to complete assignment.</th>
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<tbody>
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### Appendix G. Lesson Plan 6 – Craypen/Encaustic

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<td>7-10 Days</td>
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<th>50 Minute class periods</th>
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<tbody>
<tr>
<td>Previous Unit</td>
<td>Next Unit</td>
</tr>
<tr>
<td>Sgraffito</td>
<td>Repeat Pattern</td>
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</tbody>
</table>

#### Unit Content

**Rational/Objective(s):**

Teacher will begin by discussing encaustic wax painting created using beeswax and colored pigments. A slide presentation will show examples of encaustic paintings and artists who create with this media. Next, the teacher will present a tool called a “craypen” which heats wax crayons, enabling one to paint using colored wax. Next, the class will watch a short video on an artist by the name of “detour” who creates innovative art for the people. Although Detour does not work with encaustic, the students will learn how much of an impact art can have on society. The teacher will help begin a conversation about how to make connections to art in contemporary and local contexts. Beginning with sketchbook work, students will use multiple approaches to begin creative endeavors or make a design without having a preconceived plan using craypen.

#### Key Concepts and Essential Questions:

- Encaustic
- Art & Society
- Innovative art

#### Materials and Aids:

Slide presentation showing encaustic styles and techniques, iPads, Computer, Doc camera, ELMO, pencils, erasers, crayons, craypens, wax, mat board, paint sticks for modified option.

#### Teaching Procedures:
Day 1 Instructional Procedures:

Teacher will begin a discussion on encaustic style painting using beeswax and colored pigment as a medium. Next, the class will view a slide presentation showing a video about an artist by the name of “detour” who creates innovative art for the people. Students will pair and share how detours art influences the society.

- Students will sketch 3-4 ideas in their sketchbooks regarding an image that might influence society
- Students will discuss with students at their table ways to change and tweak design
- Student will finalize idea, and begin drawing on mat board

Day 2 Instructional Procedures:

Teacher will demonstrate how to use a Craypen tool to heat crayon wax into a paintable medium.

- Students will practice using the Craypen on a small piece of mat board
- Students will practice blending colors and controlling the medium

Day 3 Instructional Procedures:

Teacher will walk around discussing the plan for each student, while they continue to draw images and ideas on matboard. Composition, color and theme should be finalized on this day.

- Students will continue to draw their image onto the mat board
- Once complete, students may begin using Craypen to paint onto the drawing

Day 7-10 Instructional Procedures:

Students will continue building upon their wax painting until complete

Assessment/Grading Requirements

General Education Rubric:

- (15) 3 Primary color scales-Red, Blue, Yellow (Including 3 tints and 3 shades of each)
- (15) 3 Secondary scales- Orange, Violet, Green (Including 3 tints and 3 shades of each)
- (15) 3 Tertiary Scales-Red-Orange, Yellow-Green, Blue-Violet (Including 3 tints and 3 shades of each)
- (5) 1 Black and White Scale
- (30) 2 Complementary Scales
- (10) Neatness
(10) Work Effort

100 Total Points
Accommodation/Modification Rubric and Scoring:

*See specific participation rubric for inclusion students below

Specific Standards Addressed in this Unit

VA:Cr1.1.HSI/Creating
Use multiple approaches to begin creative endeavors.

VA:Cr2.1.HSI
Engage in making a work of art or design without having a preconceived plan.

VA:Cn1.1.HSII
Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

VA:Cn1.1.HSIII/Connecting
Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

At the End of this Unit, Students Will:

Know

Students will understand ways in which art can influence society, and create their own artwork showing an image that might provoke thought or influence the viewer.

Apply

Students will use inspiration from contemporary artist “Detour” to apply their own thoughts and ideas about art in society.

Be Able To

Students will know how to use a wax-melting tool called a Craypen to create art like the encaustic style used in the past.

Required Experiences

Painting and composition skills learned from previous painting and printmaking units.
Supplementary Materials

Possible Activities or Materials

- Examples of encaustic wax artwork
- Examples of artwork that provoke thought about society
- Photos of previous student Craypen artwork
- Other ways to melt the wax such as hairdryers, electric skillet, etc

Accommodations:

Students that require accommodations can use smaller mat-board or can use a transfer technique to assist them in drawing.

Modifications

Students requiring modifications can use Craypen medium directly on top of a picture glued onto mat-board. The students can choose to follow the colors, or even apply new and creative colors of their choice to create their artwork. Students who physically cannot handle the craypen tool, could use paint sticks to achieve the same vivid colors and textures.

Accommodation/Modification Rubric and Scoring:

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<th>CRITERIA</th>
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<tr>
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### Appendix H. Lesson Plan 7 – Repeat Pattern

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<th>50 Minute class periods</th>
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</thead>
<tbody>
<tr>
<td>Previous Unit</td>
<td>Next Unit</td>
</tr>
<tr>
<td>Craypen/Encaustic</td>
<td>Digital Portfolio</td>
</tr>
</tbody>
</table>

**Unit Content**

**Rational/Objective(s):**

Teacher will begin by discussing repeat patterns. Where do we normally see repeat patterns? In what ways can we use a repeat pattern? Students will brainstorm images or objects that tell a story about them. After planning in their sketchbooks, students will create a repeat pattern onto a square piece of paper. Once the pattern is complete, they will follow instructions on how to cut the square and piece it together in order to form a repeatable image. Students will then choose what to make using their printed patterns.

**Key Concepts and Essential Questions:**

- Pattern
- Repeated image
- Overlapping
- Negative space
- Positive space
- Positioning

**Materials and Aids:**

- Slide presentation showing different patterns commonly used for repeat patterns
- iPads
- Computer
- Doc camera
- ELMO
- Pencils
- Erasers
- Rulers
- X-acto knives
- Cutting mats
- Tape
- Prismacolor markers
- Sharpies
- Stamps

**Teaching Procedures:**
**Day 1 Instructional Procedures:**

Teacher will begin with a slide presentation showing merchandise, which uses repeat patterns. Students will brainstorm with peers at their table popular patterns and items that normally have them. After this, students will help one another come up with objects or images that may tell a story about them or something that they might be interested in. Students will note all ideas in their sketchbooks.

**Day 2 Instructional Procedures:**

Teacher will begin with a short demonstration how to cut a square sheet of paper and piece it together in order to form a repeatable image.

**Day 3-7 Instructional Procedures:**

Students will continue to design their repeat patterns. Using a color printer to make four connected copies that may be used for a variety to projects in including a notebook cover, pencil holder or textbook cover.

**Assessment/Grading Requirements**

**General Education Rubric:**

(15) 3 Primary color scales-Red, Blue, Yellow (Including 3 tints and 3 shades of each)
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(15) 3 Tertiary Scales-Red-Orange, Yellow-Green, Blue-Violet (Including 3 tints and 3 shades of each)
(5) 1 Black and White Scale
(30) 2 Complementary Scales
(10) Neatness
(10) Work Effort

**100 Total Points**

**Accommodation/Modification Rubric and Scoring:**

*See specific participation rubric for inclusion students below*

**Specific Standards Addressed in this Unit**

VA:Cr3.1.HSI/Creating
Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

**VA:Pr5.1.HSI/Presenting**
Analyze and evaluate the reasons and ways an exhibition is presented.

**VA:Re7.1.HSI/Responding**
Hypothesize ways in which art influences perception and understanding of human experiences.

**VA:Re7.1.HSII**
Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

**VA:Re7.2.HSII**
Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

---

### At the End of this Unit, Students Will:

#### Know

Students will know how to identify a repeat pattern, ways to use them.

#### Apply

Students will use drawing techniques learned from previous lessons to help them render their design that repeats into a pattern. Students will create a book cover or pencil holder using the design they have created.

#### Be Able To

Students will be able to divide a pattern that they have created into fourths and tape it together to form one solid design that repeats.

### Required Experiences

Introductory drawing class lesson on positive and negative spaces.

### Supplementary Materials

### Possible Activities or Materials

Teacher can display examples of repeat patterns such as carpet, fabrics, wallpaper, screensavers, and other common items.
Accommodation/Modification Rubric and Scoring:

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<th>CRITERIA</th>
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</table>

Accommodations:

Students that require accommodations can draw larger and more basic objects to ensure a successful outcome. Other media can be used to create the repeat patterns such as stamps. Written instructions and examples should be available.

Modifications

Students who require modifications could design a repeat pattern first using the photo booth software on their iPad or the kaleidoscope app. If necessary, a helper could assist them with cutting the pattern to allow for a repeat. Students with modifications should also have the freedom to choose what objects they will draw but may choose to use reference photos. Modified options include iPad app games to become familiar with patterns or pre-cut shapes to be assembled by the student independently.
<table>
<thead>
<tr>
<th>Prompt Needed</th>
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**Appendix I. Lesson Plan 8 – Digital Portfolio**

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<tr>
<td></td>
<td>None</td>
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**Unit Content**

**Rational/Objective(s):**

Teacher will discuss how important it is to have a digital portfolio or cloud-based folder of images of your artwork. Next, the class will have a conversation regarding the positive and negative reasons for having an online presence highlighting the body of work they have made. Students will gather items created from the entire semester, take photos, write artist statements and learn how to use the Adobe Spark app to create an online portfolio.

**Key Concepts and Essential Questions:**

- Portfolio
- Online
- Body of work

**Materials and Aids:**

Slide presentation showing Adobe Spark digital portfolio examples, iPads, Computer, camera, artwork made during the semester long class.

**Teaching Procedures:**

**Day 1 Instructional Procedures:**
Teacher will begin with a slide presentation showing Adobe Spark digital portfolio examples, then lead a conversation regarding the positive and negative reasons for having an online presence highlighting the body of work they have made throughout the semester.

- Teacher will explain rubric pointing out photo editing expectations, and artist statement examples
- Students will use sketchbooks to begin artist statements

**Day 2-4 Instructional Procedures:**

Photographing art, editing & writing artist statements.

- Students will gather all the artwork created throughout the semester and begin taking photos using a digital camera, a cellphone or iPad
- Students will edit images of their artwork using software on iPad or Photoshop on a computer
- Students will begin writing artist statements for each piece of work in the portfolio

**Day 5 Instructional Procedures:**

Students will each present their Adobe Spark portfolios to the class using the computer cart and projector.

**Assessment/Grading Requirements**

**General Education Rubric:**

(15) 3 Primary color scales-Red, Blue, Yellow (Including 3 tints and 3 shades of each)
(15) 3 Secondary scales- Orange, Violet, Green (Including 3 tints and 3 shades of each)
(15) 3 Tertiary Scales-Red-Orange, Yellow-Green, Blue-Violet (Including 3 tints and 3 shades of each)
(5) 1 Black and White Scale
(30) 2 Complementary Scales
(10) Neatness
(10) Work Effort

**100 Total Points**

**Accommodation/Modification Rubric and Scoring:**

*See specific participation rubric for inclusion students below

**Specific Standards Addressed in this Unit**

VA:Cr1.2.HSII/Creating
Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

**VA:Pr.4.1.HSII/Presenting**
Analyze, select, and critique personal artwork for a collection or portfolio presentation.

**VA:Re7.2.HSII/Responding**
Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

### At the End of this Unit, Students Will:

<table>
<thead>
<tr>
<th><strong>Know</strong></th>
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<tbody>
<tr>
<td>Students will understand the importance of having an online cloud-based digital portfolio.</td>
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<thead>
<tr>
<th><strong>Apply</strong></th>
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<tbody>
<tr>
<td>Students will gather all artwork created within the semester of Beginning Design class, to upload into a digital portfolio using the Adobe Spark App.</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Be Able To</strong></th>
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<tbody>
<tr>
<td>Students will be able to create a website-like digital portfolio of their entire body of work and present this to their peers.</td>
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### Required Experiences
Students would be required to have been in Beginning Design for the entire semester to complete all work necessary to finish portfolio.

### Supplementary Materials

#### Possible Activities or Materials
- Online portfolios from previous students
- Online portfolios from Advanced Placement Students
- Online portfolios from contemporary artists

### Accommodations:
Students that require accommodations should receive:
- Extra time to complete the Adobe Spark digital portfolio
- Written instructions with detailed information on what is expected
- 

**Modifications**

Students who require modifications can still take photos of their work, but may require assistance:
- Writing an artist statement
- Editing the final image

An option to replace the digital portfolio could be to design a flipbook with printed images of their artwork.

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
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</thead>
<tbody>
<tr>
<td><strong>Work Complete</strong></td>
<td>Student completed the entire lesson independently.</td>
<td>Student completed most of the lesson independently.</td>
<td>Student completed only half of the lesson independently.</td>
<td>Student completed a minimal amount of the lesson independently.</td>
</tr>
<tr>
<td><strong>Engaged</strong></td>
<td>Student remained focused and engaged for all the lesson.</td>
<td>Student remained focused and engaged for most of the lesson.</td>
<td>Student remained focused and engaged for some of the lesson.</td>
<td>Student did not remain focused or engaged during the lesson.</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>Student communicates thoughts, emotions and needs appropriately and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td>Student communicates thoughts, emotions and needs appropriately with a helper or aide and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td>Student hardly communicates thoughts, emotions and needs appropriately with a helper and respectfully during class to finish assignments while connecting with peers and teacher.</td>
<td>Student never communicates thoughts, emotions and needs appropriately with a helper and respectfully during class to finish assignments while connecting with peers and teacher.</td>
</tr>
<tr>
<td><strong>Prompt Needed</strong></td>
<td>Student did not need additional prompting.</td>
<td>Student needed 1-2 prompts to complete assignment.</td>
<td>Student needed 3-5 prompts to complete assignment.</td>
<td>Student needed 6 or more prompts to complete assignment.</td>
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<tr>
<td><strong>Respect for Others</strong></td>
<td>Student quietly listens to instructions and does not interrupt. Student shows respect for others needs and space.</td>
<td>Student quietly listens to instructions most of the time and does not interrupt. Student shows respect for others needs and space without any reminders.</td>
<td>Student has a hard time quietly listening to instructions and occasionally interrupts. Student often will disrespect others needs and space.</td>
<td>Student interrupts often by whispering, making comments or noises that distract others, and does not listen. Student shows no empathy for others. Student is disrespectful of others’ space.</td>
</tr>
<tr>
<td><strong>Participation</strong></td>
<td>Student often initiates their own creative thoughts and ideas. Student rarely relies on teacher, peers or aid.</td>
<td>Student sometimes initiates their own creative thoughts and ideas. Student occasionally relies on teacher, peers or aid.</td>
<td>Student rarely initiates their own creative thoughts and ideas. Student relies heavily upon teacher, peers or aid.</td>
<td>Student does not willingly participate.</td>
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