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APPLIED BEHAVIOR ANALYSIS IN THE SECONDARY ART CLASSROOM

by

Linda S. Stewart

A thesis submitted to the Graduate College
in partial fulfillments of the requirements
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APPLIED BEHAVIOR ANALYSIS IN THE SECONDARY ART CLASSROOM

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Western Michigan University, 2020

Special needs students in the secondary art classroom can be difficult to reach. Students with special needs are required by law to be provided with a fair and appropriate education. The challenge for art educators is to adequately meet the needs of all students in the classroom. This paper examines a brief history of education for students with special needs, behavior management in the classroom, Applied Behavior Analysis (ABA) therapy, the token system, and the value of a structured classroom environment. ABA therapy techniques in the secondary art classroom provide a tool in the classroom management aspect of providing structure and intrinsic motivation to engage students including those with special needs. ABA therapy builds on success for students and uses repetition to help build confidence. As a way of facilitating art success among special needs students, I have designed a semester-long art curriculum that incorporates ABA for the secondary art classroom, specifically the token system.

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TABLE OF CONTENTS

Literature Review	1
Introduction	1
A Brief History of Disabilities Legislation and School Mandates	2
<i>The Individuals with Disabilities Education Act</i>	2
<i>Categories of Needs</i>	5
Overview of Behavior Management	7
<i>A Negative Approach to Behavior Management</i>	8
<i>A Positive Approach to Behavior Management</i>	8
<i>Behavior and Its Function</i>	9
Applied Behavior Analysis	11
Token Systems	12
<i>Keeping Track of Tokens and Rewards</i>	13
<i>Selecting an Appropriate Reinforcer</i>	13
<i>Setting Up a Token System</i>	15
Developing a Special Needs Art Curriculum	17
The Value of Group Work	18
The Value of Demonstrations, Exemplars, and Scaffolding	18
The Value of Goals	19
The Value of Feedback	20
The Value of a Focusing Event	21
The Value of Organization	22
The Value of Reliable Classroom Procedures	23
The Value of Assessment	24
Lessons: Continuity from Week to Week	25
Conclusion	30
References	31
Appendix A. Procedures to Begin and End Class	33
Appendix B. Weeks One and Two	35
Appendix C. Week Three and Four	39
Appendix D. Week Five and Six	43
Appendix E. Week Seven and Eight	47
Appendix F. Week Nine and Ten	51
Appendix G. Week Eleven and Twelve	54
Appendix H. Week Thirteen and Fourteen	58
Appendix I. Week Fifteen and Sixteen	61
Appendix J. Week Seventeen and Eighteen	65

Table of Contents - continued

Appendix K. Art Token: Did I earn my daily token?	69
Appendix L. Earned Tokens Chart.....	70
Appendix M. Coping Strategies List.....	71
Appendix N. Positive Thoughts and Affirmations List.....	72
Appendix O. Positive Thoughts and Affirmations Blank Form	73
Appendix P. Coping Strategies Blank Form	74

Literature Review

Introduction

Behavior management in the secondary art classroom can be a challenge, particularly in blended classrooms that include students with special needs. By law, the schools are required to provide these students access to the general education curriculum whenever possible. The problem is that these students often have a complex variety of needs that should be met individually in order for them to succeed in the classroom. There are thirteen categories of special needs, and some students qualify for more than one area. The challenge for teachers is to meet the needs of the special education students alongside their peers, in many cases not knowing their diagnosis or specific needs upon first meeting them in the general education classroom.

A structured classroom management procedure benefits all populations of students. According to Smith, Tyler and Skow (2018) “... it is human nature to make rash judgments about people, often based on stereotypes or on missing, inaccurate, or incomplete information” (p. 5). For this reason, a teacher must safeguard against constructing clichéd expectations about any student. All students should receive a quality education that provides opportunities to grow as individuals (Smith et al., 2018). In order to support students who have mental, emotional, or physical needs, it is helpful to know what strategies are available that are effective for this population of students. In the secondary classroom, behavior can be unpredictable when special needs students arrive. The diagnosed disability and emotional state of the student play a role in the teacher not knowing the function of the behavior and the appropriate teacher response. Regarding behavior, Alberto and Troutman (2009) ask:

Why do people behave as they do? Why do some people behave in socially approved ways and others in a manner condemned or despised by society? Is it possible to predict what people are likely to do? What can be done to change behavior that is harmful to an individual or destructive to society? (p. 423).

It is a fact that for many years, people with disabilities were institutionalized or locked away at home and did not receive an education (Smith et al., 2018). John F. Kennedy, whose sister was born with an intellectual disability, played a pivotal role in advocating for the rights of persons with a disability. He shared a positive view of individuals with disabilities in one speech by saying, "We must promote--to the best of our ability and by all possible and appropriate means--the mental and physical health of all our citizens" (Kennedy, 1963, para. 1). Teaching students with a disability alongside peers creates a new challenge. In order to teach a student with a disability appropriately and to the best of our ability entails incorporating new classroom management practices in regards to behavior issues that require a unique approach. A mistake teachers often make is to use inadequate methods that were modeled for them by other teachers who lack appropriate training to discipline students that escalate the situation, generating their own discipline problems. Replacing unproductive strategies with strategies that work makes learning and teaching a more satisfying experience (Wasicsko & Ross, 1994). The purpose of this paper is to offer a one-semester secondary-level art curriculum that incorporates behavioral intervention strategies that meet the needs of special education students.

A Brief History of Disabilities Legislation and School Mandates

Since the mid-20th century, educators and legislators have struggled to accommodate students with disabilities. But, as inclusion gained ground, issues of access, delivery, and equity were debated.

The Individuals with Disabilities Education Act

During the 1960s and 1970s, children and youth with disabilities were often not allowed to participate in general education (Smith et al., 2018). According to Smith et al., children with disabilities were not educated the same as their peers. Congress investigated the situation in the early 1970s and discovered that most students with disabilities did not receive educational services. At the time of the congressional investigation, students with disabilities were excluded

from traditional education in many ways. The following facts, taken from Smith, show what students with disabilities faced prior to 1974.

- Many states had laws directing that some children be excluded from school, including those with profound hearing loss, intellectual disabilities, and emotional disturbance.
- In 1970, U.S. schools educated only one in five children with disabilities.
- One million children with disabilities in the United States were excluded entirely from the public school system.
- More than half of the eight million children with disabilities in the United States were not receiving appropriate educational services.
- The special educational needs of these children were not being fully met because they were not receiving necessary related services (e.g. speech therapy, physical therapy).
- Services within the public school system were inadequate and forced families to find services outside the system, often at great distance from their residence and at their own expense.
- If given appropriate funding, state and local educational agencies could provide effective special education and related services to meet the needs of children with disabilities.

In 1974, as a result of the investigation, Congress passed the Individuals with Disabilities Education Act (IDEA). The law has been reauthorized several times since then, the most recent revision being in 2004. It considered how students with disabilities would receive an education, and where they should be educated. Specifically, separate schools were designed to accommodate students with disabilities that included specially trained teachers, who were supported by physical therapists, speech and language pathologists, occupational therapists,

and paraprofessionals. Students were being educated, but they were also segregated from their same aged peers and the larger community of the school. In addition, such students did not have access to the general education curriculum. The objective during the 1970s and 1980s was for all students with a disability to be able to attend public school. Adults who had contracted polio or cerebral palsy as children advocated that it was better for children with disabilities to attend their neighborhood schools with their siblings and be a part of the general education classroom and curriculum. This helps students with disabilities to be ready for college or a job (Smith et al., 2018).

Currently in the United States, two federal laws, Section 504 of the Rehabilitation Act of 1973 and the IDEA, are in place that oversees the education of children and youth with disabilities. Section 504 of the Rehabilitation Act of 1973 is a civil rights law intended to provide equal opportunities for individuals with disabilities guaranteeing that their needs are met, and the focus of IDEA is an educational benefit law. “Because public schools receive federal funding, they must adhere to Section 504, and therefore provide accommodations to students whose disabilities or conditions require some level of support” (Smith, et al., 2018, p. 74). Even though these two federal laws were passed to include students with disabilities in public education, Congress reviewed questions related to about eight million children with disabilities in the United States and discovered that Section 504 was insufficient to meet their needs. Despite the laws, approximately one million children were omitted from public education; almost half of the children with disabilities were not getting appropriate educational services, because public school services were insufficient. In fact, families had to find and pay for the services for their child themselves, at times traveling far from home. Congress also found that special education services could be financed by the state and local education agencies. The most useful current research is employed to improve the law, which resulted in the reauthorization of IDEA (Smith et al., 2018).

Section 504 is a disability civil rights law that prohibits discrimination. Compared to IDEA, Section 504 funding is not provided to support the education of eligible students, but instead supports accommodations the students require. If schools do not comply with Section 504 they may lose federal funding. Eligible students with disabilities are guaranteed an appropriate education, and funding is provided to states and school districts to help cover the costs of special education services. Smith et al. (2018) states:

IDEA guarantees students with disabilities the right to a free appropriate public education (FAPE) in the least restrictive environment (LRE). FAPE is individually determined because what is appropriate for one student with a disability might not be so for another. LRE guarantees access to the general education curriculum with the least amount of separation or segregation possible (p. 77, 78).

If a student's disability does not affect them academically, they may still need accommodations for their disability. These students are eligible to receive a 504 Plan. A 504 Plan provides needed accommodations and services for the student with a disability (Smith et al, 2018, p. 82). Studies reveal that highly qualified teachers who are trained to use evidence-based instructional practices in the classroom have improved the outcomes of students with disabilities. This is due in part to teacher accountability and avoiding ineffective instructional methods by measuring students' progress on a regular basis. The outcome is that, by 2018, 64% of special education students categorized with learning disabilities graduated from high school with a regular diploma (Smith et al, 2018).

Categories of Needs

In order for a student to qualify for special education services under IDEA they must meet certain criteria that has been identified by the federal government. According to Smith et al, (2018) "Many people incorrectly assume that a disability with a high prevalence rate, often referred to as a high-incidence disability, is milder, or less severe, than one that occurs less

frequently (a low-incidence disability). This perception is not accurate” (p. 7). A disability may be noticeable with a range of characteristics from mild to severe. Many students have more than one disability, and would only be listed under the main disability. The prevalence of autism spectrum disorder (ASD) has been increasing noticeably, due to both the growing occurrence and the submission of a wider definition in IDEA than was used historically, which permits more children to qualify (Smith, Tyler & Skow, 2018). This is the list of the IDEA disability categories in order of prevalence.

1. Speech or language impairments - Divides speech impairments (articulation, fluency problems or stuttering and voice problems) from language impairments.
2. Specific learning disabilities/Learning disabilities (LD) - Includes reading/learning disabilities, mathematics/learning disabilities, unexpected underachievement
3. Other health impairments (Health impairments, special health care needs) - IDEA includes attention deficit/hyperactivity disorder (ADHD) in this category causing overall prevalence to reflect high incidence
4. Autism (Autism spectrum disorders (ASD) - Affects social interactions and communication with restricted, repetitive patterns of behavior
5. Intellectual disabilities - Intellectual and developmental disabilities; cognitive disabilities. Ranges from mild to severe, but often occurs with other disabilities
6. Emotional disturbance - Emotional and behavior disorders (EBD). Does not include conduct disorders as a reason for special education services
7. Orthopedic impairments - Physical impairments (PI); physical disabilities. Includes neuromotor impairments and muscular/skeletal conditions
8. Deafness; hearing impairments - Hard of hearing and deaf. Deafness and hearing impairments are listed as separate categories in IDEA, but are often combined for reporting and data purposes

9. Visual impairments - Visual disabilities; low vision and blind. Includes full range of visual loss
10. Multiple disabilities - Multiple-severe disabilities, severe disabilities. Does not include all students with more than one disability; varies by state's criterion
11. Deaf-blindness (Deaf blind) - Criterion does not require both deafness and blindness
12. Traumatic brain injury (TBI) - Must be acquired after birth
13. Developmental delay - Allows for noncategorical or non-specific identification between the ages of 3 to 9

Overview of Behavior Management

Poor classroom management generates a cause for concern in schools. The first step to being an effective teacher includes not only carefully planning the lesson, but also managing classroom behavior. Behavior management is a tool for teachers to improve the quality of instruction time and reduce unproductive peer interactions (Pas, Cash, O'Brennan, Debnam, & Bradshaw, 2014). "Research shows that teachers can promote a positive classroom environment through the use of specific classroom management strategies, as well as interventions to improve classroom management ..." (p. 138). The groundwork for effective teaching is according to Pas et al. (2014) "classroom behavior management, which maximizes time for academic instruction, student engagement, and achievement, and instills proactive behavior management practices and clear expectations (p. 138). Teachers should provide easy to understand expectations, communicate clear and reliable consequences to violating behavior expectations, listen and collaborate with students, and acknowledge positive behaviors and negative behaviors with appropriate responses (Pas et al., 2014).

Pas et al, (2014) found that "Intervention studies targeting teacher behavioral management as a means of improving student outcomes have provided further evidence of the link between student behavior and teacher practice" (p. 138). Studies also reveal that it is

essential for students, especially highly disruptive middle and high school students, to be provided with opportunities to self-monitor or manage their own behavior and have trusting relationships with peers and teachers (Gregory & Ripski, 2008; Hafen et al., 2012).

A Negative Approach to Behavior Management

A teacher who reacts to classroom misbehavior by punishing the student can set the stage for unintended consequences. Calling attention to disruptive behavior can affect the learning environment for the entire class and lead to confrontation and escalation of negative behavior. For these reasons, rather than using punishment, rewards are the ideal incentive. Rewards place the focus on good behavior, teaches appropriate responses to behavior, allows the teacher to continue with the flow of the lesson and lightens the mood in the room (Wasicsko, & Ross, 1994).

A Positive Approach to Behavior Management

The curriculum should be providing work that is related to the core subject that is real world and enjoyable; this helps to keep students engaged and to prevent discipline problems. Teachers should reward students with good behavior as an effective response. Examples include providing free reading, or extra credit art skill worksheets to earn points toward the next test after the daily assignment is finished. There are numerous options a teacher could provide, with the intended outcome being increased on-task behavior (Wasicsko, & Ross, 1994).

Wasicsko and Ross (1994) state:

Albert Einstein is one of numerous examples of highly successful people who were labeled discipline problems in school. It was said of Einstein that he was “the boy who knew not merely which monkey wrench to throw in the works, but also how best to throw it”. This led to his expulsion from school because his “presence in the class is disruptive and affects the other students”. For dictators and tyrants, robot-like obedience is a major goal. For

teacher's, however, a much more critical objective is to help a classroom full of students reach their maximum potential as individuals (p. 33).

A mistake teachers often make without realizing it, possibly because of lack of appropriate training, is to use inadequate methods that were modeled for them by other teachers who discipline students in a way that escalates the situation, generating their own discipline problems. For example, a student may say, "This is boring!" during class. To avoid a power struggle with the student, the teacher could use a simple one or two word response (e.g., "I'm sorry," "I understand," or "Nevertheless") and continue teaching. Then, later, after presenting to the class, when it is suitable, the student can be pulled aside, spoken to in private, and receive an appropriate consequence (Dahlgren, 2019, p. 3). Replacing unproductive strategies with strategies that work makes learning and teaching a satisfying experience (Wasicsko & Ross, 1994, P. 33).

Behavior and Its Function

Knowing why a student is behaving a certain way is the ability to understand the function of behavior. If a teacher is accurate in understanding the function of the behavior, then it is possible for the teacher to develop a strategy to teach the student how to replace the inappropriate response with an appropriate or healthy way to communicate.

According to Alberto & Troutman (2009):

The function of a behavior is to make a desired change in the environment. If engaging in the behavior results in the change the students wants, there is an increased probability that she will engage in the behavior again. The desired change may be getting something she wants or escaping from something, she does not want. This relationship between the purpose of behavior – desirable outcomes or consequences – and the maintenance of behavior is the nature of reinforcement. (p. 170)

It is important to note that the same behavior demonstrated by two different students may not be for the same reasons. One student's function of behavior may be to seek attention from the teacher or peers, and another student may be seeking to escape the teacher's attention or the task (Alberto & Troutman, 2009). Alberto & Troutman (2009) state, "A need for function-based intervention does not assume some internal motive for a student's behavior but focuses on the purpose of that behavior as defined by environmental events that occasion and maintain it" (p. 172).

Many times, when students misbehave the function of the behavior is the desire to change something in the environment. The six functions of behavior that commonly appear in research text according to Alberto & Troutman (2009), "include engaging in behavior to gain attention, to gain a tangible, to gain sensory stimulation, to escape from tasks and interactions, and to escape from internal pain or discomfort" (p. 172). When the function of the behavior is recognized, the student should be taught a more appropriate form of behavior that serves the same purpose.

For teachers, it is helpful to know what conditions trigger certain behaviors in students. With knowledge, teachers could purposefully avoid undesired behaviors by controlling the conditions that elicit those behaviors (Alberto and Troutman, 2009, p. 2). According to Alberto & Troutman (2009) "We want to teach our students to do some things and to stop doing others. To understand, predict, and change human behavior, we must first understand how human behavior works" (p. 2). For example, a trigger for some students that causes anxiety is not knowing what is expected of them when they arrive to class. Teaching the classroom procedures for the first two weeks of the semester, builds confidence in students and stability in the classroom routine. When students are unsure of what is expected of them, any off task behavior may manifest itself, such as wandering around the room.

Applied Behavior Analysis

There is a method to predict, understand, and guide human behavior called applied behavior analysis. The definition is “the systemic application of behavior principles to change socially significant behavior to a meaningful degree. Research tools enable users of these principles to verify a functional relation between a behavior and an intervention” (Alberto & Troutman, 2009, p. 2, 423).

Appropriate and inappropriate behavior can be learned. The consequence of the behavior is the motivating factor for the behavior. If the person is satisfied with the consequence of the behavior, it is highly likely that the behavior will continue. On the other hand, if the consequence is not satisfying or enjoyable, the person will not continue the behavior. The relationship between a behavior and the consequence can be controlled by either a positive reinforcement or a negative reinforcement. A positive reinforcement encourages the behavior to continue, by adding to the environment; a negative reinforcement is when the behavior is strengthened when something in the environment is removed (Alberto & Troutman, 2009, p. 12-13).

Teachers look for strategies that inspire students to make good choices. A student’s behavioral response can either be reflexive or voluntary. Voluntary behavior involves making a willful choice. To support good choices, teachers can practice operant conditioning, which is an intentional arrangement of the environment to create a relationship between a voluntary behavior and its consequences. Operant conditioners focus mainly on voluntary behavior and the relationship between the behavior and its function. Alberto and Troutman state, “The best-known operant conditioner was B.F. Skinner (1904-1988), who first distinguished operant from respondent conditioning. Respondent conditioning, deals with behaviors elicited by stimuli that precede them. Most such behaviors are reflexive; that is, they are not under voluntary control” (Alberto & Troutman, 2009, p. 20).

Teachers who are knowledgeable and practice the principles of applied behavior analysis will be equipped to lead their students “to master functional and academic skills in a systematic and efficient manner and can document their students’ progress for parents and other professionals. By providing learning environments that are safe, joyful and successful, they can make enormous differences in students’ lives” (Alberto & Troutman, 2009, p. 22). With a focus on learning, this method is a positive approach to managing behavior. Skills that are reinforced for students are relationships with peers and adults and options for the best choice.

Token Systems

One effective strategy for managing behavior is the token system. Token systems are based on the principles of applied behavior analysis, and are operant conditioners. The token system aids students in visualizing progress, inspires students to accept and work for deferred reinforcement, and teaches how to self-monitor and control behavior.

According to Ivy, Meindl, Overley, and Robson (2017), since the early 19th century token systems have been used in the education system.

Hackenberg (2009) stated the following:

Token systems have been successfully employed as behavior-management and motivational tools in educational and rehabilitative settings since at least the early 1800s. More recently, token reinforcement systems played an important role in the emergence of applied behavior analysis in the 1960–70s, here they stand as among the most successful behaviorally based applications in the history of psychology (p. 257-258).

The way the token reinforcement system works is that the tokens are given to the student after accomplishing a specific task. The tokens can be turned in daily or weekly to the teacher in order to receive the reinforcer. The reinforcer is a specific object, activity or edible that the student will work for. This arrangement is similar to incentives in the adult world – adults are rewarded for work with a paycheck, students are rewarded with a token. It is important that the

teacher clearly explains the behavior that is needed to receive the token. The tokens represent points. The token itself can be a sticker, a coupon, or a check mark or symbol on a chart that shows how many tokens are needed to redeem to receive the reinforcer.

Keeping Track of Tokens and Rewards

The teacher must keep accurate records of the tokens the students earn. Failure to do so sends the message that the token system isn't fair, and undermines students' motivation to behave appropriately. To help keep track, if the token is an object such as a poker chip, a token box may be placed in a designated area or at each student's desk. Another way to keep track of points-earned is to use token cards with blank spaces that may be stamped with a smiley face each time a point is earned (Odom & Strain, 1986), or a card punched with hole (Maher, 1989).

Students are motivated to maintain appropriate behavior when both the general education and special education teachers use point cards to record the student's behavior as the student attends different classes. This provides an opportunity for the student to self-manage their points as they ask the teacher to provide the needed token, or symbol on a chart, to accurately keep a record of the number of times the student reached their target behavior goal (Carpenter, 2001).

Selecting an Appropriate Reinforcer

The token system will be successful only if the student desires the reinforcer and fully understands how they can earn tokens. Consequently, the teacher must plainly describe the token process to the student, which is that they are working for tokens in order to exchange them for the reinforcer (Alberto & Troutman, 2009, p. 231). Therefore, the selection of the reinforcer is an important component of being successful with a group of students or a class. If the student is not interested in any of the reinforcers, they will not be motivated to earn the token. Some of the reinforcers could include a variety of edibles, activities, objects, and

privileges (being first in line, helper). For example, for older students, art supplies or a sketchbook are highly motivational. An inappropriate reinforcer for older students would be a coloring book designed for younger students.

It is important to be aware of food allergies, diet restrictions or parents who are health conscious and prefer not to give sugar, processed foods, or chemicals to their children.

“Research has proven that healthy children learn better, and schools should promote healthy habits in all areas of life. Finding alternatives to food rewards is an important part of providing a healthy school environment” (“Alternatives to Food Rewards,” 2011, p. 1-2).

Whenever possible, choosing to offer students the option to work for non-food rewards is the best option because it encourages a healthy learning environment. A possible problem with using food as a reward is that students learn bad eating habits by consuming too much sugar. It can add to health problems such as obesity, diabetes, hypertension and cavities, and students receive extra calories. Students may overeat and learn to prefer unhealthy foods.

Below is a list of ideas for non-food alternative rewards for Middle and High School Students: (“Alternatives to Food Rewards,” 2011).

- Sit with friends
- Listen to music while working at desk
- Reduced homework or “no homework” pass
- Extra credit
- Brainteaser puzzles, group activities and games
- Field trips
- Eat lunch outside or have class outside
- Fun movie
- Donated coupons for music or movies
- Drawings for donated prizes
- Recognition on morning announcements

- Tickets to school events, e.g., dances

Setting Up a Token System

According to Ivy, Meindl, Overley, and Robson (2017), there are six components to the token economy system:

1. Target behavior (required behavior to receive a token)
2. Token conditioning (how to earn tokens)
3. Backup reinforcer selection (items/activities that can be exchanged for tokens)
4. Token production schedule (schedule that determines the delivery of tokens)
5. Exchange-production schedule (when tokens can be exchanged for backup reinforcers – time or response-based)
6. Token-exchange schedule (schedule that describes the cost of backup reinforcers in terms of tokens. – Preselected, fixed, menu, or mystery)

Students will want to know a few things as soon as the announcement of the token system is made. First, they will want to know what behavior will be expected in order to earn a token. The teacher must explain that if a particular behavior is achieved, then a particular reward will be the consequence. Students should be asked to formally agree to this arrangement, perhaps to even sign contracts. Second, they will want to know what they will be able to purchase with their tokens. It is helpful to show the students the items or to post a picture where they can easily see it. Lastly, how much each item will cost should be clearly explained. (Alberto & Troutman, 2009, p. 231-232).

It is important that the students feel that the earning of tokens is an achievable goal. If it seems too hard to meet the goal, students will become discouraged and not participate in the token system. The teacher must decide when tokens can be exchanged for reinforcers. Whether exchanges happen at the end of each class, the end of a week, or another time, this decision must be fairly and consistently applied. When beginning to use the system, it is

sometimes helpful to allow students to exchange tokens frequently and gradually decrease the exchange time, especially for students with disabilities who may have a short attention span (Alberto & Troutman, 2009, p. 234).

Students with special needs are entitled to a free and appropriate education. These populations of students are unique and unpredictable. Being an effective teacher that is able to reach all students requires using research-based strategies. Students function best in an environment that is structured and predictable. Especially in an art room, knowing what to do first when entering the room is calming for students. I will create a secondary art curriculum that includes strategies of applied behavior analysis that addresses behavior management to motivate students with special needs. This curriculum will include ideas for binders that have been prepared ahead of time for each student, and will provide the opportunity for students to manage their own behavior. Skill-building sheets can be added to the binder, as the teacher becomes more acquainted with the students' specific needs. A goal is for the student to feel confident that they will be able to do the warm-up activity that is in the binder, see the record of what they are working for, and how many tokens they have earned. It is also a record of the students' growth and accomplishments.

In order to provide the opportunity for the student to manage their own behavior, providing a classroom management system that rewards the students is our goal. Setting up the token system, rewards, clear directions on how the system will be implemented daily, selecting the reinforcer and how much the item will cost and when the tokens will be exchanged will motivate, equip and teach lifelong learning skills that are effective.

Developing a Special Needs Art Curriculum

In the art classroom students are responsible to listen to instructions and follow directions. This can be a challenge for all students, and especially for students with special needs. If a student thinks the goal is too high or does not understand the instructions, they may display inappropriate behavior to avoid having to complete the task. Providing reinforcement inspires the student to listen and follow the directions, and encourages students to do their best to complete the task of daily classwork. Not all students require the same type of reinforcement to complete the art project. Some students are content to work for a passing grade, but, for those students who do not care about grades, the token system is a beneficial tool for the art teacher (Saphier, Haley-Speca, & Gower, 2008, p. 228).

The objective of an art lesson is not necessarily for students to create the perfect response to a project. Instead, through each art lesson, students have an opportunity to engage in a variety of directed activities, and grow to understand that art projects can have a variety of solutions. Each day is a chance to practice following directions and build fine motor skills as well as generalize previously learned skills and exercise social skills with peers such as sharing and turn-taking. In order to help make the art experience more fun, provide praise, physical attention and other highly preferred items, to reinforce the students' efforts. During an art related task if the child engages in problem behavior it is important to follow through and redirect the student to complete the task. Provide another way of accomplishing the same task, and be patient as the student grows in their physical and emotional abilities.

The Michigan Standards and Benchmarks for Visual Arts are the standards I follow in the classroom. For what students should know this is the guide for what students ought to be able to do and how students earn the high school credit for art (MDE, 2020). My district requires that we follow these standards and benchmarks. The visual arts are organized to teach performance, creating, analyzing, analyzing in context and analyze and make connections.

The Value of Group Work

Kelley Prince, M.A., a blogger who runs a for profit organization dedicated to behavior management and learning, claims that the benefits of special needs children participating as a group is that they model behavior for each other, share their personal artwork with a friend, and participate in discussions. ABA techniques combined with art activities improves social skills, verbal communication and eye contact. The group setting provides a chance for students to interact with peers, asking for and responding to verbal requests for needed items. This hour of the day is an expressive, creative outlet for special needs students to communicate through their artwork, grow emotionally and interact with others in a fun setting (Prince, 2016).

The Value of Demonstrations, Exemplars, and Scaffolding

When teaching art, students can benefit from demonstrations, step-by-step directions, and finished examples of the artwork, video examples of art techniques or concepts and scaffolding of information. According to Saphier, Haley-Speca, & Gower (2008):

Breaking complex tasks into simpler parts is effective for teachers to present the task broken down into smaller parts, and one part, now isolated, is focused on for learning.

This principle manifests as task analysis and ensures that sequential prerequisites for present learning tasks are established. (p. 229)

In this way all students' benefit and the student with special needs is given the opportunity to succeed by completing one step at a time.

First, demonstrating new skills for students improves learning and displaying the model of the finished product, including the step-by-step process. The visual representation of the art skill concepts being taught helps students to generalize the concept. Keeping the model displayed in the classroom so that students can refer to the example aids student comprehension and recall (Saphier, et al., 2008, p. 224).

Next, the lessons will scaffold skills learned in previous lessons. The skill introduced or practiced may be used as a warm up activity or students may be asked to apply the skill using a different media as a method of transferring the skill in a new context as part of the learning chain to enhance the opportunity of learning for students (Saphier, et al., 2008, p. 225).

During the demonstration it is helpful to keep the directions detailed and specific as to how to complete the task. Speaking out loud the thoughts in your head as you demonstrate will teach how to think like an artist. Making a mistake on purpose, showing what to do if you use too much water, or not enough water, will teach why you do what you do to manipulate the material and how to control the media. Writing down the steps, trying to limit the daily task to three steps will help students to feel that the task is within their reach, and not too difficult. Emphasizing the fact that failure is a critical part of the learning process, and that it is okay to fail will help students to stay calm and relax. Preparing multiple examples of the project in each stage, providing a step-by-step handout, will aid students in knowing what to focus on while you are demonstrating. Some students benefit from one-on-one demonstration after the class demonstration, and will understand and gain confidence to complete the task after having watched the process a second time. Posting examples of the project in each stage and a variety of possibilities to create the finished example in the classroom inspires students to listen and watch as you teach (Gehl, 2019).

The Value of Goals

Another strategy is to get students involved in goal setting for their own learning. Including this as part of the lesson design impacts the motivational level of students and they learn more. In order for the student goal setting to be effective the goals need to be specific, within reach of the student, challenging but not too difficult and able to be reached quickly. Teachers should guide students in setting the goal that is realistic and appropriate for the individual student. It is best to set short-term goals. If the goal is a long-term goal, it should be

broken down into smaller step-by-step reachable goals. At the start of the class period or unit students can record the goal they have chosen and later evaluate their progress (Saphier, et al., 2008, p. 226). According to Saphier, et al (2008), “Learning or work accomplishment goals for students seem to work best around specified skills and products and for time spans of one period to several days rather than over several weeks or months” (p. 226). As part of the curriculum I will include warm up activities that equip students to address social and emotional issues as well as specifically build art skills.

As a guide for setting goals, teachers may consider the speed, quantity or quality of the work. For example the teacher may ask the student how much they think they can accomplish in forty minutes or for quality how accurate their work is in controlling the media or line quality. The student can make a commitment to focus on improving a particular part of their work and maybe explain in writing or verbally how they will accomplish this goal. Student goals can be to choose to further study a content area that is of interest to the student in the curriculum. It is beneficial for students to set a quality goal, and to be a part of their own self-evaluation and create their own targets of improvement (Saphier, et al., 2008, p. 226). Saphier, et al (2008) states, “In our experience, this principle of learning is one of the least practiced in education. If we devoted just a little time and energy to it, we might see big payoffs in student’s performance and in students’ learning directly about self-regulation and self-evaluation” (p. 227).

The Value of Feedback

As part of an effective learning environment, students should receive specific and complete feedback as soon as possible with an opportunity to fix their mistakes. Saphier, et al (2008) found that “Practitioners of this principle give explicit feedback to students on their work as rapidly as possible after completion. The rationale is that this feedback has optimum corrective impact when most proximal to the student’s engaging the materials and maximum communicative effect when it is both full and specific” (p. 227-228).

When setting goals with students it is important for teachers to adapt instruction to accommodate students' current knowledge or skills, learning style and motivation. Teachers should set high expectations. They should not expect all students to learn at the same rate or meet standards at the same time. Saphier, et al (2008) states that it is important to encourage students by teaching "children to believe in themselves, and explicitly teach them how to work not just harder but smarter with appropriate strategies. Teachers ought to invest in discovering ways to build confidence in students (belief in themselves and their capacity to achieve) and in teaching them how to invest their effort effectively" (p. 276). Providing immediate feedback is one of the strategies. According to Saphier, et al (2008), "Our most powerful reteaching begins when we analyze the errors of those students who did not show mastery and design reteaching based on understanding the student thinking that led to the error: What might the students have been thinking to make this error? And, what different reteaching strategies could we use to fix this?" (p. 476).

The Value of a Focusing Event

An additional way to support students' social-emotional domain is to spend a few minutes discussing and reflecting on a daily quote as part of the warm-up activity. This provides a simple way to teach emotional intelligence in the classroom. After reading aloud, ask questions to begin the discussion such as: What does this mean? Do you agree or disagree? How does this apply to you? After a few minutes of whole group discussion, students may write independent reflections on the topic. A goal of an effective teacher is to bring out the best in students and to nurture the natural gifts and direct students in ways they can grow and become the best version of themselves. These lessons are designed to provide structure, individual growth and a foundation for lifelong learning.

Friday is a day I have chosen to focus on an artist of the week. Often this is the artist who has inspired the project we are currently working on. Students take a closer look at the

artist, art period, or other contemporary artist's who have inspired them. This provides a focused time of reading and writing in the art classroom.

The Value of Organization

The first two weeks of school are the most important to setting the stage for structure and routine for all students. Providing a place for everything is critical for the art classroom, because the nature of the art class environment is different in that it is a place for building, creating and discovering. It is a "hands on" learning environment, with a variety of possible distractions that make it difficult for some students to focus. Knowing what to do first, and then next is helpful. Students should have a binder designed to store the record of tokens earned, what they are working for page, daily warm-up activities, goal setting hand out, rubrics, and art history notes. A shelf or space in the classroom should be designated for students to store these binders. Just as important as structure and routine is being relaxed. In order to help students relax and de-stress, the first ten minutes of class is an opportunity for students to slow down and not to worry about accomplishing a difficult task. The warm up activity should be an appropriate skill level and a calm activity. Playing music aids in creating a stress free atmosphere in the room. The first ten minutes of class is designated for students to first get their binder and begin by writing one coping strategy or positive affirmation per day. See Appendix L-P for an example. Providing a list of coping strategies and positive affirmations (Scully, (2017) is a tool students will use throughout their life. To build up and encourage students it is helpful for them to begin with a positive mindset. Next, students begin their art skill warm-up activity and work for the remaining ten minutes, until the timer goes off. In order for students to earn a stamp or token, students must participate in all the warm-up activities as well as the assigned lesson for the day. See Appendix K and L for an example. Brainstorm with students a list of items they would like to work for and the value of the item or how many stamps it will be worth. Friday is the day that stamps are counted and reinforcers are given to students.

Week one is the most important in setting the stage to welcome students. Who are my students? What do they know and what do they want to learn this year? Students will sit in assigned seats with a nametag at their desk, and also have their name on the art binder. A tour of the art room and classroom procedures will be a part of the introduction. I will introduce them to the Elements and Principles of art and design, and the meaning of a growth mindset. A growth mindset is the deliberate choice a person makes when positive and negative thoughts come to mind the person choosing the positive thought of being able to accomplish the task and trying something new even if they might fail, causes the person to grow stronger mentally and emotionally. A growth mindset is trying something new, in spite of the fact that you may fail, knowing that all attempts are a part of the learning process, and that we learn from our failures and successes. Teaching students about the malleability of the brain, and how our brains gets stronger as we use it, and that neurons grow as we learn, helps students to embrace failure as a part of learning. When I present this concept student's draw the neuron parts and how they attach to each other, as this part of the brain grows stronger when we fail and try again, along with me, instead of just listening to me lecture (Ricci, (2013). Next, I provide a handout of the brain for them to label and color.

The Value of Reliable Classroom Procedures

Begin each day with the following classroom procedure. This warm-up activity is how you will keep track of the tokens earned each day. To keep accurate records I use a different stamp each day. During work time to add to a calm classroom environment I use a timer at the beginning and end of class and play instrumental music. First, students get their Art binder and begin the warm-up activity and work for 10 minutes. Students begin by writing one coping strategy and a positive affirmation. Second, they may set a daily goal for the day, respond to a quote, art prompt, or complete an art skill building activity. After 10 minutes students are ready for the lesson presentation. Next, during the lesson presentation, students listen and follow

directions, complete the daily art task, and work until the last five minutes of class, which is cleanup time. During cleanup time students will receive their stamp for completing the daily work, place binder on the shelf, and cleanup the work area. On Fridays or when the number of stamps is earned, students may redeem their points.

The Value of Assessment

Students will be assessed daily on their class participation which includes completing the warm-up activity, working on their art project and following the cleanup procedures. The specific positive behaviors I expect to see as students comply with ABA expectations are following the classroom management procedures such as participation in the warm-up activity, listening and following directions of the daily art skill task that will guide them in completing the assigned art project and following the cleanup procedures. To add to the structure of classroom management and provide stability for students, it is important that students trust that you will keep accurate records of the earned tokens. A checklist that is helpful for the teacher and students to use daily is shown in Appendix K. This form will clearly show students what is expected and how to reach the goal of receiving the earned token stamp.

A few behaviors that may occur as students are off task are that students may refuse to get their art binder, art supplies, not listen during instruction, walk around the room, or out of the room, throw objects when frustrated, yell in order to gain adult attention, or refuse to attempt the art task and ignore attempts by the teacher to engage the student with a variety of ways to complete the task. Staff should provide a verbal prompt to the student of how to return to the on task behavior. If the student gets back on task after being redirected to the appropriate behavior, the student will be able to receive the daily-earned token stamp. Another part of the assessment is that students will show that they are able to work independently, be respectful to peers and appropriately communicate their needs to staff, listen and follow directions during

demonstrations, and be self-motivated and engage by adding reflections of personal insight or offer creative ideas on how they might complete the assignment.

Lessons: Continuity from Week to Week

In order to meet the social emotional needs of students, the lesson will begin with exploring what a growth mindset is and how it encourages the learner to persevere. Next, students will be introduced to the Elements and Principles of art and design in order to gain confidence in understanding art vocabulary. Last, after learning how and why the mandala was made, students will create their own design of a mandala, choosing the color, pattern, size and surface of paper, canvas, tile or wood.

The process includes placing dots onto a surface to create a pattern. All students will be able to participate in the process by choosing the appropriate tool and surface to paint on. Students will acquire skills in creative problem solving, reflect upon possible solutions, observe and describe artwork with respect to history and culture and analyze the impact of visual culture on society. Students will practice and be introduced to multiple ways of creating the mandalas. The steps to earning tokens per the ABA system are outlined in Appendix A. The first way to include the behavior management methods is to always begin with the 10 minutes warm-up activity of choosing a copy strategy and positive affirmation that will work for the student that day. The second way of including the behavior management is to demonstrate a variety of solutions to creating the project using clear step-by-step instructions. Accommodations and modifications are listed in Appendix B.

Week One and Two – Mandala Circle with No End (see Appendix B) begins with teaching students the way we learn and encouraging students to believe that they can do the task before them, that our failures are an important part of learning. One of the challenges these students face is experiencing discouraging circumstances. In order to meet the social emotional needs of students, the lesson will begin with exploring what a growth mindset is and how it

encourages the learner to persevere. Next, students will be introduced to the Elements and Principles of art and design in order to gain confidence in understanding art vocabulary. Last, after learning how and why the mandala was made, students will create their own design of a mandala, choosing the color, pattern, size and surface of paper, canvas, tile or wood.

This lesson helps to build confidence, eye/hand coordination and requires few steps to follow. The process includes placing dots onto a surface to create a pattern. All students will be able to participate in the process by choosing the appropriate tool and surface to paint on according to their abilities. Students will acquire skills in creative problem solving, reflect upon possible solutions, observe and describe artwork with respect to history and culture and analyze the impact of visual culture on society. Students will practice and be introduced to multiple ways of creating the mandalas. Accommodations and modifications are listed in Appendix B.

The steps to earning tokens per the ABA system are outlined in Appendix J. The first way to include the behavior management methods is to always begin with the 10 minutes warm-up activity of choosing a copy strategy and positive affirmation that will work for the student that day. The second way of including the behavior management is to demonstrate a variety of solutions to creating the project using clear step-by-step instructions. All images included in Appendix B – J are from the collection of the author.

Week Three and Four – Printmaking (see Appendix C) is a hands-on opportunity to use fresh leaves during the fall season to create art indoors. The second part of this printmaking lesson is used to build student confidence of the process by carving into small pieces of foam and using colored markers to ink the foam plate (Palmer, 2019). Students are able to understand the radial design process after little practice and independently succeed at creating a unique design. It is important to observe students after demonstration to quickly demonstrate with them personally to become independent learners. To accommodate students larger leaves can be used to build motor skills. Another way is to limit the choice of colors. For example

provide three warm colors one day, and the next day three cool colors. See Appendix C for additional accommodations and modifications.

Week Five and Six – Paint Pour/Apple Studies/B&W/Color (see Appendix D) provides a relaxing experience for students as they choose colors, decide the order of the layers, include the neutral colors of black and white and see the beautiful results as the colors mix, move and dry. To accommodate the learning of warm and cool colors this is how they are provided to students. On one day three warm colors and black and white are placed on the table, the next day cool colors plus black and white, and the next day all six colors are available with black and white. Students are provided with simple, clear directions, demonstrations and support as needed until they are able to complete the painting on their own. There is the opportunity to see how the colors mix to create a new color, and the opportunity to choose multiple combinations of three colors to create three to five paintings. The option to complete a larger painting on a different surface is available for students. This meets the needs of this population of students because of the unexpected beautiful results from a simple process.

As students are waiting for paintings to dry they will work on creating value studies of apples. This process involves learning how to control a variety of black and white media, and next color media. I demonstrate for students how to use value to create the illusion of form using pencil, charcoal, and ink. Repeating the thought process technique using a variety of media, and repeating the process of using the same object, an apple helps students to grasp and understand the concept. This is challenging and interesting to students. All students are able to practice at their own pace. Students will learn how to use complementary colors to create a neutral shadow of an apple using oil pastel first. Next, using the same thought process students will repeat the steps using tempera, watercolor, and colored pencil. Accommodations and modifications are listed in Appendix D.

Week Seven and Eight – Still Life Studies (see Appendix E) is an extension of the value studies in color of the previous lesson. This lesson works well in that students will continue

applying the same technique of using complementary colors to control color results. Repetition builds success in understanding of techniques and creativity. This lesson adds a variety of objects and ways to add colored patterns. Students enjoy the freedom of arranging, choosing and applying the colors onto the paper. See Appendix E for accommodations and modifications for this lesson.

Week Nine and Ten – Cubist Landscape (see Appendix F) is a mixed media project (Palmer, 2019). Students are engaged as they use a flat brush or cardboard to apply tempera paint to create texture in the foreground, and pastels to blend a smooth sky texture. The possibilities are vast as students choose the colors and apply these materials to the surface. In addition the large shapes of the parts of the landscape are clearly introduced and drawn on the paper by students. All these techniques and steps are demonstrated by the teacher as a class and to individual students as needed. See Appendix F for more accommodations and modifications.

Week Eleven and Twelve – Monochromatic Landscape (see Appendix G) is the lesson when students mix tints and shades, which is a teaching extension on value. Students will be shown how to use the values to create atmospheric perspective in a variety of practice exercises. One demonstration is a copy of a simple landscape line drawing, with the name of the tint or shade that should be in that part of the landscape to create atmospheric perspective. This lesson clearly teaches where to place the light, medium or dark shade to control the values. Another tool that is provided is a template of foreground and middle ground trees. This assists students with hand/eye coordination in placing the large, medium and small shapes onto the page. See Appendix G for more accommodations and modifications.

Week Thirteen and Fourteen – Stories in Ink (see Appendix H) is an opportunity for students to use their imagination. This lesson is a chance to illustrate a favorite story. To help with this task, students are shown how to transfer an image to the page. Demonstrations are provided to teach the steps to creating patterns and the technique of using pen to control value.

A variety of examples of books with black and white drawings are helpful, including J.R.R. Tolkien illustrations that can be used to explore and inspire students in their work. Appendix H provides ideas of accommodations and modifications.

Week Fifteen and Sixteen – Pictures of the Floating World (see Appendix I) teaches students that objects have meaning. Students are introduced to the world of Japan during the Edo period, the Samurai, the significance of Mt. Fuji, Cherry blossoms, and the Koi fish in Japanese culture. This meets the needs of student engagement as they explore history and a further exploration of creating watercolor paintings. A way to accommodate learning is to begin with a watercolor demonstration of watercolor techniques. Students experiment and explore the watercolor techniques to learn how to use the watercolors without creating a recognizable image as they begin to discover the possibilities of watercolors. Next, students will paint a mini watercolor painting that is painted on 5"x7" paper. Students feel a sense of control, as they are able to choose an image of either a koi fishpond, or cherry tree, to extend their practice of watercolor techniques. Last students will gain confidence as they continue to employ watercolor techniques to paint a larger painting inspired by a Hokusai print of Mt. Fuji. Students are engaged when they have choices of the image they will create.

Week Seventeen and Eighteen – Clay Reliquary Box (see Appendix J) students will explore the element of form and create a reliquary box. To accommodate learning templates of each side of the box are provided with a demonstration on how to shape and assemble the box. For students who have difficulty with motor skills the method of shaping a cube of clay and slicing the clay to form the lid of the box and next carving into the clay is demonstrated. Some students need help with beginning each step. After creating a small box with assistance of steps provide another piece of clay for students to work independently. Students add personal detail with additional carving and/or glazing their piece with colors of their choice. See Appendix J for accommodations and modifications.

Conclusion

Through the process of incorporating ABA therapy in the secondary art classroom using the token system, and researching the results of ABA therapy and special education students, I have found that ABA therapy, specifically the token system, is a powerful way of managing special education students in the art classroom. Students quickly learn to rely on the stability and consistency provided by the system, and will work for the rewards. This system encourages personal responsibility, when students get their binder and complete the daily tasks, and receive a physical reward, similar to getting paid money for doing a job, which promotes job skills. The benefits include students gaining an intrinsic motivation to complete and stay on task. Students gain self-directed skills, and most importantly a chance to try again to earn their token the next day if they fail to do the tasks.

Teaching students with special needs is a daunting task required by the law to be accomplished with the highest possible standards in meeting the needs of the individual students. This examination of incorporating ABA therapy using the token system in the secondary art classroom is an effective method of classroom management for art teachers in an effort to create structure for students. Reinforcing appropriate behavior builds good habits that will aid the student beyond the classroom, building life skills. The attention provided by the teacher to the student through verbal praise and attention to the small accomplishments, along with the rewards the student knows they earned, are all required steps to successfully manage behavior in the secondary art classroom. Because each student is unique in developmental needs ABA is a perfect solution to meet the needs of a variety of students in the same classroom. The goal of an ABA program is for the individual learner to become independent and successful at his or her own pace (Autism Speaks, 2020).

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Appendix A. Procedures to Begin and End Class

First, students will:

- Get Art binder
- Art Supply box (Each student has a number)
- Get Art Folder

Warm-up Activity: First 10 minutes

Next, students will begin with the 10-minute warm-up activity of choosing and record a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety.

Second, students will complete the art skill building activity related to the project; or write a reflection on the quote of the day.

First:

- Get Art binder and begin warm-up activity

Warm-up Activity (10 minutes)

- Choose from the list and write 1 daily:
- Coping Strategy
- Positive Affirmation
- Complete the art skill activity
- Work for 10 minutes until the timer goes off

Materials

At the beginning of the semester:

Prepare an art supply plastic pencil storage box for each student with a number label. Students take ownership of taking care of the supplies when they have their own set of supplies for the semester. This is also a way to keep the art room cleaner when students do not share supplies.

- Each student will receive a number the first day of class. Write the number on a label and place the label on a plastic pencil storage box, and the end of a pencil. The first day of class give each student a new box of markers, colored pencils and the pencil with their number on the end. Students will place these materials in their art supply box. As needed, add art supplies with the student number.

Students will get their art supply box at the beginning of each class, and put their supplies away the last five minutes of class.

- Prepare a name tag for the student's desk and binder to provide structure on the first day

Daily:

- To prevent confusion and help students to focus on one task at a time, prepare all art materials ahead of time, including handouts, and pass out as needed, as you describe the activity.

Demonstrations:

- Demonstrate using the projector for the class. Next, observe the class, assisting

students who may have visual problems seeing from a distance or struggle following multiple steps and demonstrate for these students that would benefit from a personal demonstration, modified as needed.

- Provide step by step directions

Lesson

- Listen and follow directions
- Complete daily art task
- Work until timer goes off (5 minutes before class ends)

Token System

The last 5 minutes of each day student's receive a stamp on their Earned Tokens Chart (Appendix J).

Students will:

- Receive token/stamp for daily work
- Redeem points: Friday or when number of stamps is earned

Cleanup Procedures: Last 5 minutes

After receiving the earned token students will:

- Place art binder on shelf
- Place art folder in cabinet
- Place art supplies in storage box, and onto counter
- Clean up work area, use sanitized cleaner wipe cloth on the table
- Students clean their desk with sanitized cleaner wipe cloth

Accommodations

- Show the student the place where the binder, folder or supplies belong, until they can do this independently
- Assist student with filing papers in the binder, until they can do this independently

Standards/Benchmarks

ART.VA.I.HS.5 Responsibly and safely manage materials and tools.

Appendix B. Weeks One and Two

Lesson Title: Mandala Circle With No End Grade: 9 th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
In this lesson students will be introduced to the Tibetan monks who create mandalas. Students will discover why and how they are created. The mandala includes a radial and circular design. Students will create a mandala using paint inspired by the Tibetan monks; explore the symbolic meaning of color, and the impact of art in the community. This lesson involves making art using a tool dipped in paint to create a dot. Students will have a variety of options to accomplish this task.
Outcomes
Students will <ul style="list-style-type: none">• Create a mandala using paint, skewer, dots• Trace a mandala radial design using charcoal pencil• Build a pattern using concentric circles in a radial design• Explore the symbolic meaning of color• Describe the positive impact of art on the community
Art History, References & Resources
<ul style="list-style-type: none">• You Can Learn Anything https://www.khanacademy.org/youcanlearnanything• Construction and destruction of a mandala https://www.youtube.com/watch?time_continue=1&v=10084L3Pqsc&feature=emb_title
Vocabulary

Color, Form, Shape, Texture, Value, Line, Space, Variety, Balance, Unity, Movement, Proportion, Emphasis, Repetition

Materials

First, students will create a small mandala design to practice building fine motor skills. 4"x4" white paper, markers, pencil, 4"x4" canvas, black chalk paint, acrylic paint, variety of colors, wooden skewer, mandala template, white charcoal pencil.
Next, provide a variety of sizes and surfaces: larger black paper, canvas, tile, or wood

Procedures

First 10 minutes of each day begins with warm-up activity as described in Appendix A. Last 5 minutes of each day ends with student token system record.

Art Skill Warm-up: Students practice making dots on a line on scrap paper with marker or paint

Discussion Question • What place makes you feel peace?

- "Never doubt that a single person can change the world. Indeed it's the only thing that ever has." – Margaret Mead
- "Everybody is a genius, but if you judge a fish by its ability to climb a tree, it will go its whole life believing that it is stupid." –Albert Einstein
- "Man cannot discover new oceans unless he has the courage to lose sight of the shore." – Andre Gide

Day 1-4: Essential Question: How can understanding your mindset help you achieve your goals?

- Teach what a growth mindset is and how trying and failing makes our brain stronger
- Guided drawing with students of a neuron connection and color a brain handout
- Teach the Elements and Principles of Art and Design
- Poster's of famous artwork and video examples
- Write and draw the 14 definitions of vocabulary words
- Provide an acronym for the Elements: C-FeSTiVaLS (no vowels)
- Provide an acronym for the Principles: V-BUMPER
- Read: Elements and Principles of Art & Design article
- View posters of famous artwork as a class or with a partner: Look, discuss with peers and identify 3 Elements and Principles in the artwork
- Present to the class: identify 3 Elements and Principles in famous artwork
- Focus: Element of Line
- Demonstrate how to draw the mandala pattern using a template, markers
- Provide white 4"x4" paper for students, pattern template and markers for students to create a practice mandala

Day 5: Friday:

Artist of the Week: Read article/answer questions/discuss "quote"/art

Artist quote: Tibet Monk "Peace in the world relies on individuals finding inner peace" -Dalai Lama

Day 6-7: Essential Question: How does learning about art impact how we perceive the

world?

- Introduce students to Tibetan monks, how and why they create the mandala, what the circle represents
- Teach radial design and concentric circle
- Introduce students to color schemes
- Demonstrate how to create radial dot design, and concentric circles using a variety of size tools, and paint
- Students will practice using the tools and paint, developing hand eye coordination
- Demonstrate how to draw the mandala pattern using a template, paint

Day 8-10:

- Review the purpose of a mandala and the culture in Tibet
- How mandala is related to math, how monks collaborate, what is impermanence, when are mandala's destroyed
- Demonstrate how to draw the mandala pattern using a template on black painted canvas, paint, and skewer
- Students will choose a color scheme
- Students continue work on their project
- Students write artist statement

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
- Student is self-motivated and engages by including personal interest in the assignment
- Student is respectful to peers and appropriately communicates needs to staff
- Student completes work independently to the best of his or her ability
- Mandala includes a radial design pattern
- Dots are uniform and placed with the best effort
- Student can describe the positive impact of mandala art on the community

How to Earn Token Reward (see Appendix O)

- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- Provide a mandala template to trace to guide students who might have difficulty with hand/eye coordination
- As a first practice some students will gain confidence with fine motor skills as they learn to dip the tool in the paint and place on a 5"x7" line drawing of interest to them, instead of on a line
- For students who struggle with hand/eye coordination, it can be helpful for the student to use a marker to show where each colored dot will eventually be placed.
- Offer a variety of tools for the dipping stick: round dowels, pencil eraser, skewer, or cotton swabs. This allows all students to be successful according to individual fine motor skill abilities.

Modifications

- Adjust the assignment to meet the specific needs of each student
- Propose students place dots opposite each other each time a dot is placed
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.1 Apply acquired knowledge and skills to the creative problem solving process.
ART.VA.II.HS.1 Identify, define problem, and reflect upon possible visual solutions.
ART.VA.III.HS.3 Critically observe a work of art to evaluate and respond to the artist's intent using art vocabulary and terminology. ART.VA.IV.HS.1 Observe and describe artwork with respect to history and culture. ART.VA.V.HS.7 Analyze the impact of visual culture on society.

Appendix C. Week Three and Four

Lesson Title: Printmaking Grade: 9th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
Student will explore the process of printmaking using two techniques. The first is using objects from the nature; the second is carving into a foam plate. Color theory will be applied during the process, and students will employ radial design, and be introduced to the artist Albrecht Durer.
Outcomes
Students will <ul style="list-style-type: none">• Explore two printing techniques• Create 3 prints using objects from nature• Employ the printmaking process to produce a radial design print• Write an artist statement
Art History, References & Resources
<ul style="list-style-type: none">• Introduction to Relief Printmaking: https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/printmaking/v/moma-relief-printmaking• Radial Balance Art Vocab Definition https://www.youtube.com/watch?v=skuM_9SkfRE• Inside Albrecht's Studio – Woodcut https://www.youtube.com/watch?v=mxJLTZyxX1M
Vocabulary

Relief printmaking, warm colors, cool colors, texture, radial symmetry

Materials

Leaf, tempera paint, color paper 12"x18", stamps, 4"x4" foam plate, markers, 8"x8" white paper

Procedures

First 10 minutes of each day begins with warm-up activity as described in Appendix A. Last 5 minutes of each day ends with student token system record.

Art Skill Warm-up: Color scheme handout to color

Discussion Question • In what ways did the invention of the printing press change the world?

• "Man cannot discover new oceans unless he has the courage to lose sight of the shore." –Andre Gide

The first part of this printmaking unit involves using leaves to print onto black paper. If possible, the teacher and students can collect some leaves together. If not, the teacher should collect a variety of size and shapes of leaves ahead of time. Students are encouraged to bring in leaves that they find for printing.

Day 1:

• Leaves – variety of shapes and sizes

Demonstrate this process:

• Students paint leaf with white tempera paint

- Place onto colored paper

- A piece of white scrap paper is placed onto the leaf and

- Pressure is applied to the entire leaf with the hand

- Lift the leaf to reveal the imprint

Repeat this step until page has a balance of black and white areas of leaves.

Let dry overnight.

Day 2:

Demonstrate for students:

• Place three warm colors onto the table and a small sponge.

• Students use the sponge to paint the warm colors behind the white leaf shapes.

• Let dry overnight.

• Students repeat the process of printing another color sheet of paper with white leaves.

Let dry overnight.

Day 3:

Demonstrate for students:

Students repeat steps of day one using three cool colors.

Let dry overnight.

Day 4: Students explore creating a print of their choice, by using leaf or other objects from nature or stamps and a color scheme of their choice.

Day 5: Friday:

Artist of the Week: Read article/answer questions/discuss "quote"/art: Durer

"If a man devotes himself to art, much evil is avoided that happens otherwise if one is idle." Albrecht Durer

Day 6-9: Provide 4"x4" foam plate and a variety copies of radial designs that is ¼ of the original design.

Demonstrate this process:

- Students trace the design onto the foam plate using a pen.
- Color the design using markers
- On the 8"x8" paper, gently wet one corner (1/4) of the paper.
- Place the foam plate that has been colored with marker onto the paper and place a scrap piece of paper over before you apply pressure with your hand to imprint the design onto the paper.
- Lift the foam plate to reveal the design
- Repeat the process of coloring the plate with the same colors.
- Wet the next corner of the paper, and place the foam plate onto the paper to create a radial design pattern.
- Repeat above steps to complete the print.

Day 10

- Group or class critique of finished prints. Identify printing techniques that worked well and 1 improvement that could be used in the use of the elements of art and design.
- Students write artist statement

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
 - Student is self-motivated and engages by including personal interest in the assignment
 - Student is respectful to peers and appropriately communicates needs to staff
 - Student completes work independently to the best of his or her ability
 - One leaf print with cool color theme
 - One leaf print with warm color theme
 - One radial design print using markers as ink
 - Artist statement one paragraph telling audience about the printmaking experience
- How to Earn Token Reward (see Appendix O)
- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- Students with fine motor skills difficulty can be provided stamps to paint in addition to leaves.
- To aid in differentiating between warm and cool colors, small square pieces of the warm and cool colors can be provided for students to sort and glue to a piece of black paper. This can be used as a resource for the student.

Modifications

- Adjust the assignment to meet the specific needs of each student
- Propose students uses foam plate impressed with a pen for safety

- Students provide 3 practice proofs, 2-3 self-portrait prints
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.5 Responsibly and safely manage materials and tools, ART.VA.II.HS.4 Apply knowledge and skill to symbolize the essence of an idea, ART.VA.III.HS.3 Critically observe a work of art to evaluate and respond to the artist's intent using art vocabulary and terminology, ART.VA.IV.HS.1 Observe and describe artwork with respect to history and culture.

Appendix D. Week Five and Six

Lesson Title: Paint Pour & Apple Value Studies Grade: 9th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
Students will explore abstract painting inspired by Jackson Pollock using a layer, and pour method.
Outcomes
Students will <ul style="list-style-type: none">• Create an abstract painting using warm and cool colors• Explore abstract and non-objective artwork• Develop an understanding of abstract expressionism• Describe the positive impact of art on the community
Art History, References & Resources
<ul style="list-style-type: none">• The Painting Techniques of Jackson Pollock https://www.google.com/search?client=firefox-b-1-d&q=jackson+pollock+khan+academy• Article: Abstract Expressionism an Introduction https://www.khanacademy.org/humanities/art-1010/post-war-american-art/abex/a/abstract-expressionism-an-introduction• Why is that important? Looking at Jackson Pollock https://www.khanacademy.org/humanities/art-1010/post-war-american-art/abex/v/why-is-that-important-looking-at-jackson-pollock
Vocabulary
Abstract expressionism, movement, warm colors, cool colors, complementary colors

Materials

5"x5" canvas, variety of sizes of canvas and wood, small plastic cup, small cup (to elevate the canvas) and cardboard to place under the canvas, tempera paint, white glue, rubbing alcohol, apples, pencil, charcoal, black fine point marker, oil pastel, tempera paint, watercolor, 4" x 4" white paper

Procedures

Art Skill Warm-up Activity:

Apple Value Studies

- As students are waiting for paintings to dry they will work on creating value studies of apples. This process involves learning how to control a variety of black and white media, and next color media.
- Demonstrate how to use value to create the illusion of form using pencil, charcoal, black fine point marker. (1 medium per day).
- Students will apply the same thought process technique using each media of an apple on 4"x4" white paper
- Allow students to practice at their own pace
- Demonstrate how to use complementary colors to create form using color: oil pastel, tempera paint, and watercolor (1 medium per day)
- Students will apply the same thought process technique using each color media of an apple on 4"x4" white paper
- Allow students to practice at their own pace

Day 1: Introduce Abstract Expressionism • Display: Pollock painting

- Visual Thinking Strategy Hand Out for Pollock Image
- Abstract Expressionism PPT
- Students will take notes on PPT. Divide paper into 4 equal parts, write notes from PPT – Abstract/Non-objective, Expressionism, Action Painting, Pollock
- Painting Techniques of Jackson Pollock, Class discussion of impact of art on the community
- Demonstrate the paint pour technique for students
- Students create 1-2 practice paintings using the paint pour technique

Day 2-4:

- Mix three warm colors, and three cool colors; plus black and white separately in plastic containers that have a cover. Teacher places tempera paint with white glue, splash of water, and rubbing alcohol into the container. Students will stir the paint mixture thoroughly to mix.
- Student chooses 3 colors (warm or cool) ahead of time, and white and black. Into a small plastic cup, student layers colors: white, 3 colors, and a small amount of black.
- The canvas is placed onto the cup, and the canvas is flipped with the cup of paint on the canvas. Let the cup of paint settle for 1 minute, then student lifts the cup to reveal the colors as they naturally pour onto the canvas.
- Final step, student gently tilts the canvas to guide the paint as the student wishes.

Day 5: Friday:

Artist of the Week: Jackson Pollock. Read article/answer questions/discuss "quote"/art.

Artist quote: "Every good painter paints what he is." –Jackson Pollock

Day 6-9:

- Demonstrate the procedures for the paint pour technique on a larger surface
- Students continues to explore painting by using a variety of 3-5 surfaces and using different combination of colors.

Day 10:

- Group or class critique of finished paintings. Identify 1-3 color schemes or techniques that worked well and 1 improvement that could be used in the use of the elements of art and design.
- Students write artist statement

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
- Student is self-motivated and engages by including personal interest in the assignment
- Student is respectful to peers and appropriately communicates needs to staff
- Student completes work independently to the best of his or her ability
- Student completes 1-3 paintings
- Student completes 2-3 apple value studies in black and white showing form
- Student completes 2-3 apple value studies in color showing form

How to Earn Token Reward (see Appendix O)

- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- For students, who have difficulty with eye/hand coordination, propose an aid assists student when cup is placed onto the canvas and tips canvas.
- To build confidence students may choose a smaller canvas or surface to work on, the larger surface requires more eye/hand coordination.
- For students who have trouble with multiple steps, limit the amount of colors placed on the table. Three warm colors at one table or day, three cool colors at one table or day, including black and white will help students to differentiate between warm and cool colors.
- Repetition is helpful for students to retain the steps in using media to create form, and repeating the process on the same object, an apple is helpful

Modifications

- Adjust the assignment to meet the specific needs of each student
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.5 Responsibly and safely manage materials and tools, ART.VA.II.HS.1 Identify, define problems, and reflect upon possible visual solutions, ART.VA.III.HS.3 Critically observe a work of art to evaluate and respond to the artist's intent using art vocabulary and terminology, ART.VA.IV.HS.1 Observe and describe artwork with respect to history and culture.

Appendix E. Week Seven and Eight

Lesson Title: Still Life Studies in Color Grade: 9th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
Students will learn color theory and how to use complimentary colors to create shadows in nature. First, students will complete a color study still life using complimentary colors inspired by Paul Cezanne using oil pastels. Next, students will practice the same technique using tempera paint. Last, students will create a painting after an Impressionist artist using the color theory techniques learned.
Outcomes
Student will <ul style="list-style-type: none">• Include 5 apples in an asymmetrical composition oil pastel study• Employ complimentary colors to create natural shadows• Demonstrate a consistent light source• Complete a painting inspired by an Impressionist artist using complimentary colors
Art History, References & Resources
<ul style="list-style-type: none">• Cezanne's Still Life at the National Gallery of Art https://www.nga.gov/education/teachers/lessons-activities/sense-of-place-france/cezanne.html Film: Cezanne's Still Life at His Studio https://www.nga.gov/education/teachers/lessons-activities/sense-of-place-france/cezanne.html

- Color Wheel
- Still Life Objects
- Apple, pear, orange, lemon

Vocabulary

Value, complimentary colors, highlight, light source, overlapping

Materials

Sakura oil pastels, black paper 8 1/2"x11", apples, pear, orange, lemon
 Tempera paint, brushes, palette, 9"x12" or 12"x18" paper

Procedures

Art Skill Warm-up: What is a light source?

Discussion Quote: • "People of accomplishment rarely sit back and let things happen to them; they go out and happen to things." –Leonardo da Vinci

• "When you complain about something, you double it. When you laugh at it, you destroy it." –Confucius

• "A bad attitude is like a flat tire. If you don't change it, you'll never go anywhere." – Unknown

Day 1-2: Essential Question: How do artists grow and become accomplished in art forms?

• Introduce students to the Impressionist movement and Paul Cezanne with a focus on his still life paintings

• Teach color theory using the color wheel, with a focus on complementary colors

• Students create a mini color wheel using oil pastel with the primary and secondary colors across from each other. Students will be able to refer to this as they work.

• First, Demonstrate how to layer colors to create the natural shadow beginning with a red apple.

• Next, Demonstrate how to overlap objects in the still life drawing. Students will draw the outline drawing of 5 apples that overlap with you. Last, demonstrate with students how to layer the oil pastel colors, using the complementary colors in the shadows. Students will do first one with you, and complete the next 4 apples on their own, practicing the layering of complementary colors technique to create natural shadows.

Day 3-4:

• Demonstrate for students how to apply the same strategy to create the natural shadow in a lemon, orange and pear. Teach how to add fabric and a vase to the composition.

Students will complete an oil study using a variety of fruit in their still life.

Day 5: Friday:

Artist of the Week: Read article/answer questions/discuss "quote"/art

Artist quote: "I have not tried to reproduce nature: I have represented it." Paul Cezanne

Day 6:

- Using complementary colors, students will employ the same thinking strategy of layering color using tempera paint. Demonstrate with one apple how to paint with tempera paint. Next, students will paint along with you, one apple, including a light source. Students will paint an apple on their own, and other fruit, painting natural shadows using complementary colors.

Day 7-9:

- Students will create a painting after van Gogh, Monet or Rousseau. Demonstrate how to begin with a contour line drawing, and how to layer colors of paint.

Day 10:

- Group or class critique of finished tempera paintings. Identify painting techniques that worked well and 1 improvement that could be used in the use of the elements of art and design.

- Students write artist statement

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
- Student is self-motivated and engages by including personal interest in the assignment
- Student is respectful to peers and appropriately communicates needs to staff
- Student completes work independently to the best of his or her ability
- Student completed a practice still life study in oil pastel using complementary colors
- Best effort to create a painting after van Gogh Monet or Rousseau applying learned painting techniques

How to Earn Token Reward (see Appendix O)

- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- Propose students start with one object at time, then teach how to draw the object behind for students who have difficulty with multiple steps
- After demonstrating to the class, assess student understanding and demonstrate again for each student as needed for students who have vision problems or challenges with multiple steps
- Provide a small example of complementary color combinations for each table

Modifications

- Adjust the assignment to meet the specific needs of each student
- Demonstrate individual steps with student
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.5 Responsibly and safely manage materials and tools, ART.VA.II.HS.5 Reflect, articulate, and edit the development of artwork throughout the creative process.
ART.VA.III.HS.4 Evaluate the quality and effectiveness of one's artwork.
ART.VA.IV.HS.4 Use knowledge of art and design history to inform personal artwork.
ART.VA.V.HS.7 Analyze the impact of visual culture on society.

Appendix F. Week Nine and Ten

Lesson Title: Cubist Landscape Grade: 9th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
Students will create a landscape in the cubist style inspired by Paul Cezanne using mixed media. This lesson includes an introduction to cubism and the artist Paul Cezanne. A variety of options to complete the project provide a resourceful experience in layering paint and blending pastels.
Outcomes
Students will: <ul style="list-style-type: none">• Create a cubist style landscape inspired by Paul Cezanne• Apply mixed mediums to develop the landscape shapes• Employ the use of layers of paint to develop the landscape• Blend pastels to create a sky in the background
Art History, References & Resources
<ul style="list-style-type: none">• Cezanne, Mont-Sainte Victoire https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/v/cezanne-montsv• What is Cubism? Pablo Picasso's Three Musicians at the MoMA https://www.youtube.com/watch?v=GKquUggzqpg
Vocabulary
Cubism, foreground, middle ground, background, texture, shape, blend

Materials

12"x18" white paper, black oil pastel, flat paint brush, tempera paint green, white, black, yellow, red, blue, violet, soft pastels, small pieces of cardboard 1"x2" approx..

Procedures

Day 1-4: Display image of: Monte Sainte Victoire and Chateau Noir, P. Cezanne

- Provide a handout and discuss the three parts of a landscape
- Discuss the image with students and the parts of a landscape.
- Give each student a 12"x18" white paper and a black oil pastel.

Demonstrate with students how to draw three parts of a landscape inspired by Cezanne's painting of Monte Sainte Victoire

-Demonstration should provide a variety of choices to include into the parts of the landscape: trees, lake, buildings

- Next, Demonstrate how to blend multiple colors of pastel to create the sky
- To create a square, choppy texture, apply paint to the foreground using a flat brush with crisscrossing strokes to blend the colors. Repeat this step with multiple colors to create the mountain/hills in the foreground.

Day 5: Friday:

Artist of the Week: Paul Cezanne. Read article/answer questions/discuss "quote"/art.

Artist quote: "Everything in nature takes its form from the sphere, the cone, and the cylinder." –Paul Cezanne

Day 6-9:

- When dry, paint buildings using a contrasting color with sharp corners, square and rectangular
- Add details: Dip the edge of a piece of cardboard in black paint and dab straight onto the paper to create "straight" black marks or lines onto the landscape, buildings or trees.
- Include areas of white paint to highlight the landscape and buildings

Day 10:

- Group or class critique of finished tempera paintings. Identify painting techniques that worked well and 1 improvement that could be used in the use of the elements of art and design.
- Students write artist statement

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
- Student is self-motivated and engages by including personal interest in the assignment
- Student is respectful to peers and appropriately communicates needs to staff
- Student completes work independently to the best of his or her ability

How to Earn Token Reward (see Appendix O)

- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- Students with eye/hand coordination difficulties could use the side of a small piece of cardboard to apply the paint instead of a brush
- Provide a handout of the landscape parts to copy from to assist students who cannot see the board from far away
- Demonstrate the steps individually for students who have trouble completing multiple steps

Modifications

- Adjust the assignment to meet the specific needs of each student
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.3 Demonstrate understanding of organizational principles and methods to solve specific visual arts problems, ART.VA.II.HS.1 Identify, define problems, and reflect upon possible visual solutions, ART.VA.III.HS.4 Evaluate the quality and effectiveness of one's artwork, ART.VA.IV.HS.4 Use knowledge of art and design history to inform personal artwork.

Appendix G. Week Eleven and Twelve

Lesson Title: Monochromatic Landscape Grade: 9th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
The student will paint an atmospheric landscape using tints and shades. Students will learn to control tempera paint by mixing tints and shades and explore abstract painting in a design and a landscape inspired by landscape painters.
Outcomes
Students will <ul style="list-style-type: none">• Solve the process of how to mix paint to create tints and shades• Create abstract painting design using tints and shades• Develop the illusion of depth in a landscape using tints and shades
Art History, References & Resources
<ul style="list-style-type: none">• Parts of a landscape handout• Handouts: Mixing Tint and Shade, Landscape vocabulary closed sentence• PPT Landscape Paintings: VTS Strategy a variety of abstract landscapes, Wassily Kandinsky, Der Blaue Reiter, 1903, Vincent van Gogh, The Starry Night, 1889, William H. Johnson, Danish Roadside, 1930
Vocabulary

Monochromatic, Value, tint, shade, atmospheric perspective

Materials

9" x 12" paper, 12"x18" paper, tempera paint, brush, palette

Procedures

Art Skill Warm-up: How to create a mini abstract design. What is value?

Discussion Quote • "A picture is a poem without words." –Horace

- "Don't chase people. Be yourself, do your own thing and work hard. The right people – the ones who belong in your life – will come to you and stay." –Will Smith
- "Darkness cannot drive out darkness: only light can do that. Hate cannot drive out hate: only love can do that." –Martin Luther King, Jr.
- "You cannot do a kindness too soon because you never know how soon it will be too late." –Ralph Waldo Emerson

Day 1-2 Essential Question: How does collaboration expand the creative process?

- Introduce students to landscaping painting

PPT Landscape Paintings: VTS Strategy questions

- Teach the career of the landscape artist job

What is a tint, shade? What is monochromatic, atmospheric perspective? Students will learn how to mix a tint and a shade.

- Demonstrate with students how to mix a tint and a shade using the handout. Students will practice with you, mixing tints and shades of one color.
- Demonstrate how to paint a monochromatic abstract design using tints and shades
- Students will practice using tints and shades by painting a monochromatic abstract design

Day 3-4

- Compare abstract landscape painting styles
- Teach parts of a landscape, provide parts of a landscape handout
- Practice: On 9 "x12" paper draw with students the horizon and hill lines of a simple landscape. Demonstrate how to paint an atmospheric landscape using tints and shades.

Day 5: Friday:

Artist of the Week: Read article/answer questions/discuss "quote"/art

Artist quote: "What is drawing? It is working oneself through an invisible iron wall that seems to stand between what one feels and what one can do. – Vincent van Gogh The Letters of Vincent van Gogh to His Brother

Day 6-9

- Final Project: On the 12"x 18" paper students will draw a larger atmospheric landscape.
- Next, student will choose one color, and mix tints and shades and paint their monochromatic landscape.

Day 10

- Group or class critique of finished tempera paintings. Identify painting techniques that

worked well and 1 improvement that could be used in the use of the elements of art and design.

- Students write artist statement

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Monochromatic abstract painting design painting using tints and shades study
- Monochromatic Abstract landscape using tints and shades
- Artist statement one paragraph telling audience about the paintings
- Student listens and following directions
- Student is self-motivated and engages by including personal interest in the assignment
- Student is respectful to peers and appropriately communicates needs to staff
- Student completes work independently to the best of his or her ability

How to Earn Token Reward (see Appendix O)

- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- To aid students with eye/hand coordination propose students use a template outline of trees larger in the foreground
- Provide a copy of a contour line drawing of a landscape parts. Write in each section in pencil the tint or shade that should be painted in that section to provide a concrete example for learners to follow and gain understanding of the procedures for students who struggle with multiple steps.
- To aid in building comprehension, teach students that they may use the mini example painting they created as they paint the image again on a larger paper.

Modifications

- Adjust the assignment to meet the specific needs of each student
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.5 Responsibly and safely manage materials and tools, ART.VA.II.HS.4 Apply knowledge and skill to symbolize the essence of an idea, ART.VA.III.HS.3 Critically observe a work of art to evaluate and respond to the artist's intent using art

vocabulary and terminology, ART.VA.IV.HS.4 Use knowledge of art and design history to inform personal artwork.

Appendix H. Week Thirteen and Fourteen

Lesson Title: Stories In Ink Grade: 9th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
Students will illustrate a scene in a story using pen and ink. The drawing must include at least one person, animal or object, creating value with line, a minimum of three patterns and an artist statement. The artist statement is to write a paragraph explaining the illustration, or a direct quote from a book.
Outcomes
Students will • Drawing includes at least one person, animal or object that is a meaningful part of the story • Create patterns using pen • Include a minimum of three patterns • Write one paragraph artist statement
Art History, References & Resources
• 24 Easy Doodle Patterns Part 1/Speed-up Art https://www.youtube.com/watch?v=SW7-uVzhavs • CBS Sunday Morning Doodle Revolution by Sunni Brown • Hobbit, J.R.R. Tolkien
Vocabulary

Illustration, pattern, texture
Materials
Copy paper 8 1/2"x11", drawing paper 12"x18", pencil, pattern handouts and example, black sharpie marker fine/extra fine
Procedures
<p>Art Skill Warm-up: Doodle Patterns</p> <p>Quote: • "Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten." – Neil Gaiman</p> <ul style="list-style-type: none"> • "It's not happy people who are grateful. It's grateful people who are happy." – Unknown • "When one door closes, another opens, but we often look so long and regretfully at the closed door that we do not see the one which has opened for us." –Alexander Graham Bell • "What we think, we become." – Buddha <p>Day 1-2: Essential Question: When and how do we encounter images in our world?</p> <ul style="list-style-type: none"> • Begin with playing music as students enter the room • Teach how to draw patterns • Simple drawings of various patterns found in nature • Discuss artwork doodles and using the imagination • Demonstrate, draw with class patterns step-by-step process <p>Day 3-4:</p> <ul style="list-style-type: none"> • Introduce illustration of J.R.R. Tolkien. Read passage from the "Hobbit" and the illustrations by Tolkien, and discuss the variety of patterns he used to show depth • Students will write or choose a passage from a story to illustrate • Quote directly from the book and write an artist statement telling your audience about the drawing <p>Day 5: Friday:</p> <p>Artist of the Week: Read article/answer questions/discuss "quote"/art</p> <p>Artist quote: "Faithless is he that says farewell when the road darkens" – J.R.R. Tolkien</p> <p>"Don't adventures ever have an end? I suppose not. Someone else always has to carry on the story." –Bilbo Baggins, The Fellowship of the Ring</p> <p>Day 6-9:</p> <ul style="list-style-type: none"> • Students look through magazine for image of person, animal or object to draw, or use imagination • Sketch ideas and transfer to 12"x18" paper • Trace with marker, adding Zen tangle patterns, provide handout of patterns <p>Day 10: Peer critique. Write 3-2-1 artist statement</p>
Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
- Student is self-motivated and engages by including personal interest in the assignment
- Student is respectful to peers and appropriately communicates needs to staff
- Student completes work independently to the best of his or her ability
- Drawing includes 1 person, animal or object
- Illustration reflects the story chosen or written
- Include at least 3 patterns
- Artist statement one paragraph telling audience about your drawing

How to Earn Token Reward (see Appendix O)

- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- For students who need concrete examples of what to draw, provide magazines or an image search for students to use as an image resource
- Propose students use transfer technique of image
- For students who may have difficulty with eye/hand coordination provide a variety of simple pattern handouts

Modifications

- Adjust the assignment to meet the specific needs of each student
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.2 Intentionally use art materials and tools when applying techniques and skills to communicate ideas, ART.VA.II.HS.2 Create artwork using materials and techniques with skill so that personal intentions are carried out. ART.VA.III.HS.4 Evaluate the quality and effectiveness of one's artwork.

Appendix I. Week Fifteen and Sixteen

Lesson Title: Pictures of the Floating World Grade: 9th Timeline: 55 minutes/10 days
Introduction
See Appendix A for Procedures to Begin and End Class First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety. Second, students will complete an art skill activity; or write a reflection on the quote of the day. Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).
Description
Students will gain an understanding of Japanese culture, be inspired by the Ukiyo-e artists of the Edo period and employ watercolor techniques as they paint pictures inspired by Katsushika Hokusai.
Outcomes
Students will <ul style="list-style-type: none">• Employ at least 1-3 watercolor techniques• Demonstrate their understanding of contour line drawing by drawing a picture inspired by a Japanese artist• Include an object that represents them in the painting• Be able to articulate the meaning of the Ukiyo-e period in Japanese history
Art History, References & Resources
<ul style="list-style-type: none">•Vimeo: Basic Watercolor Techniques S. Stewart•Ukiyo-e Woodblock printmaking with Keizabur [YouTube] The History of Woodblock Printmaking https://mymodernmet.com/ukiyo-e-japanese-woodblock-prints/• Visual Thinking Strategy: The Great Wave by Katsushika Hokusai, 1760-1849• Watercolor Techniques handout• PPT: Edo Period/Asian Objects
Vocabulary

Contour Line, Transparent, Opaque, Complimentary color, Blend/bleed, Hard/soft edges

Materials

Watercolor paper, 4x8, 10x10, Watercolor paint, Watercolor brushes, Paper towel, Water container, Note paper or sketchbook, Pencil, Eraser

Procedures

Art Skill Warm-up: What does the Cherry blossom or Koi fish represent?

Discussion Quote: • “Your imagination is your preview of life’s coming attractions.” – Albert Einstein

- “It’s not what you look at that matters; it’s what you see.” – Henry David Thoreau
- “Change the way you look at things and the things you look at will change.” – Wayne Dyer
- “If you don’t like something, change it. If you can’t change it, change the way you think about it.” –Mary Engelbreit

Day 1-4: Essential Question: How does learning about art impact how we perceive the world?

- Display: Great Wave by Hokusai, Asian objects
- Visual Thinking Strategy Hand Out for Hokusai Image
- Edo Period PPT: Introduces: Edo Period – Ukiyo-e Artists, Hokusai, Mt. Fuji, Objects That Speak: Cherry Blossom, Koi
- Students will take notes on PPT. Divide paper into 4 equal parts, write notes from PPT – Edo Period & Ukiyo-e artist, Hokusai, Mt. Fuji, and Symbolism in Japan: Cherry Blossom, Koi

Read article and answer questions about the artist Katsushika Hokusai, 1760-1849 and his 36 views of Mt. Fuji

- Vimeo: Basic Watercolor Techniques
- Introduce Basic Watercolor Techniques – students will learn how to control watercolor paints and use these techniques to paint their pictures of the floating world.

• Demonstrate:

Hard/Soft edges, blending/bleeding, wet-into-wet, wet-into-dry

4” x 8” watercolor paper, watercolor, brushes, water, paper towels

- Students do basic watercolor techniques as demonstrated.
- Students will practice watercolor techniques by completing a mini painting of a Koi fish, or cherry blossom tree

Day 5: Friday:

Artist of the Week: Read article/answer questions/discuss “quote”/art

Artist quote: “I have drawn things since I was six. All that I made before the age of sixty-five is not worth counting. At seventy-three I began to understand the true construction of animals, plants, trees, birds, fishes, and insects. At ninety I will enter into the secret of things. At a hundred and ten, everything--every dot, every dash--will live” - Katsushika

Hokusai

Day 6-9:

- Students choose a painting by a Ukiyo-e artist.
- Sketch a contour line on watercolor paper
- Apply watercolor techniques to line drawing

Your painting does not need to be exactly like the original

- Include an object that represents you in the painting. You may 'hide' this object somewhere in the painting.

10"x10" watercolor paper, Pencil

Pictures of the floating world by the Ukiyo-e artists (5x7)

Day 10:

- Group or class critique of finished watercolor paintings. Identify 1-3 watercolor techniques that worked well and 1 improvement that could be used in the use of the elements of art and design.
- Students write artist statement

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
 - Student is self-motivated and engages by including personal interest in the assignment
 - Student is respectful to peers and appropriately communicates needs to staff
 - Student completes work independently to the best of his or her ability
 - Watercolor exercise practice techniques, watercolor paints are applied using 2-3 layers of color
 - Student demonstrates best effort to employ watercolor technique in paintings after Hokusai
 - Student included an object that represents them in the painting
 - Student is able to articulate the meaning of the Ukiyo-e period
- How to Earn Token Reward (see Appendix O)
- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- Propose students use a transfer method of image
- For students to build eye/hand coordination provide a variety of levels of difficulty of images to be inspired to paint from such as a cherry blossom tree, koi fish pond or Mt. Fuji
- To build confidence provide 5"x7" drawing paper to practice painting images on after teaching a transfer procedure

Modifications

- Adjust the assignment to meet the specific needs of each student
- Simple verbal instruction

- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.5 Responsibly and safely manage materials and tools, ART.VA.II.HS.5 Reflect, articulate, and edit the development of artwork throughout the creative process, ART.VA.III.HS.5 Recognize and understand the relationships between personal experiences and the development of artwork, ART.VA.IV.HS.2 Describe the functions and explore the meaning of specific art objects within varied cultures, times, and places.

Appendix J. Week Seventeen and Eighteen

Lesson Title: Clay Reliquary Box Grade: 9th Timeline: 55 minutes/10 days
Introduction
<p>See Appendix A for Procedures to Begin and End Class</p> <p>First, students will begin with the 10-minute warm-up activity of choosing and recording a personal coping strategy and positive affirmation (see Appendix K, L, M, N). The positive affirmation is what a student can think about when facing a challenge, and the coping strategy is what the student can do to alleviate anxiety.</p> <p>Second, students will complete an art skill activity; or write a reflection on the quote of the day.</p> <p>Token System: The last 5 minutes of each day ends with the student receiving a stamp on their Earned Tokens Chart (Appendix J).</p>
Description
Students will explore clay and hand building techniques including slab construction to build a clay reliquary box. A variety of options for adding detail to the clay including and glaze.
Outcomes
Students will <ul style="list-style-type: none">• Employ the use of slab construction to build a clay box with a lid• Create a simple “carved” out box in clay with a lid• Include texture and a symbol in the clay design• Use glaze to add color decoration
Art History, References & Resources
<ul style="list-style-type: none">• YouTube: Making Greek Vases https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/greece-etruria-rome/v/making-greek-vases• YouTube: Themed Ceramic Box Slab Construction https://www.youtube.com/watch?v=XapA7WGRD_Y• Handbuilding Techniques: WagonerPottery (Example: how to carve a box) https://www.youtube.com/watch?v=09bQpNqnlgc• Art history pottery PPT

Vocabulary

Slab, slip, plastic, leather hard, greenware, bisqueware, glazeware

Materials

Clay, wire cutter, clay tools, rolling pins, ½' thick boards, old butter knife or tool to slice clay, plastic bags, spray bottle, water container, objects for texture glaze

Procedures

Display a clay box, I have a "Dragon Box" made using slab construction with a Pokémon riding a dragon on the lid as a handle that a student made. I also have an example of a finished "carved out" box.

Day 1-4:

Think, Write & Discuss: What is clay? Make a list. What objects do we use every day made from clay? List everything you can think of. What do you know about the Aztec civilization?

Watch: • YouTube: Making Greek Vases

- Discuss Art history pottery as you show the PPT
- Provide handout of clay vocabulary words with a place to write the vocabulary word next to the definition
- Show students examples of clay in each stage and write the word on the board for students, students write the word on the handout as they listen. Ask students what they know about clay as you present each stage of clay
- Demonstrate how to roll out clay slabs, and how to attach clay
- Provide a handout with step by step directions and images, and a template of the box that students trace onto the slab
- Reflection: Are the pieces on your clay object attached properly? Why would they fall off? What colors, if any, would enhance your design?
- As an alternative, demonstrate how to carve out a box and slice the clay to form the lid instead of slab construction for students who have difficulty with fine motor skills

Demonstrate how to carve out a box

Students complete step one: shape clay into a cube and slice off the lid; and let clay become leather hard overnight.

Reflection: What texture can you add to enhance your box design? What objects could you bring tomorrow to use for texture?

- Review: Demonstrate how to carve out box, leaving ½' thick walls and floor
- Demonstrate: How to use objects to create texture

Students carve interior of box using clay tools.

Students may add texture if there is time.

Reflection: What problems, if any, did you have when you carved out your clay box? How can your design be improved? Is the form balanced?

Day 5: Friday:

Artist of the Week: Read article/answer questions/discuss "quote"/art

Day 6-9:

- Continue work on box
- Some students need help with beginning each step.
- Students add personal detail with additional carving and/or glazing their piece with colors of their choice.

Optional Extension for early finisher:

Demonstrate coil construction and slab construction. Students design an object and choose which construction will be appropriate to create the object. Sketch design, texture and objects needed to create the texture.

Teach: How to attach clay

Begin construction of second final clay piece.

Optional Homework: Bring an object to create your own texture

- Demonstrate/Teach: Glaze

Read glaze directions on jar. Decorate with glaze.

Day 10: Peer critique. Write Artist statement

- After clay is fired: Final reflection as a group critique of finished clay objects. What went well with the design process, how could it be better?

Assessment

Daily observation of student progress, individual and class discussion, progress shown in comparison of the practice project to the final completed project

- Student listens and following directions
- Student is self-motivated and engages by including personal interest in the assignment
- Student is respectful to peers and appropriately communicates needs to staff
- Student completes work independently to the best of his or her ability

How to Earn Token Reward (see Appendix O)

- Complete daily task: Warm-up activity, art project, and cleanup

Accommodations

- Offer the option of carving out a cube of clay into a box versus slab construction for students will fine motor skill difficulty
- After creating a small box with assistance of steps provide another piece of clay for students to work independently.
- Demonstrate the process of slab construction with the student for those who have difficulty with multiple steps
- Provide a step by step how to handout with images
- Use paper clip to cut clay instead of a butter knife
- For students who are very low in motor skills ability: Use slab of clay to create an encouraging word plaque. Student will press a stamp or write one word into the clay, poke two holes into the corners and attach a string for hanging
- Provide play doh for students to handle as an alternative to clay the first day to aid any sensitivity to sensory issues, or gloves.
- Allow students to use their imagination with clay as they explore the medium, for students who have difficulty with verbal communication.

Modifications

- Adjust the assignment to meet the specific needs of each student
- Simple verbal instruction
- Clear step-by-step written instructions
- Allow additional time as needed

Standards/Benchmarks

ART.VA.I.HS.2 Intentionally use art materials and tools when applying techniques and skills to communicate ideas.

ART.VA.I.HS.5 Reflect, articulate, and edit the development of artwork throughout the creative process.

ART.VA.III.HS.4 Evaluate the quality and effectiveness of one's artwork.

ART.VA.IV.HS.1 Observe and describe artwork with respect to history and culture.

ART.VA.V.HS.1 Design creative solutions that impact everyday life.

Appendix K. Art Token: Did I earn my daily token?

Name: _____ Hour: _____ Date: _____

ART TOKEN: Did I earn my daily token stamp?

Yes	On task behavior:
	I completed my warm-up activity: 1) Write one coping strategy/one positive affirmation 2) Art skill activity
	I stayed on task during the art project: <ul style="list-style-type: none"> • I asked for help appropriately • I followed redirection and got back on task • I did not leave the room
	I followed cleanup procedures: <ul style="list-style-type: none"> • Receive token stamp on Token Record Sheet • Place art supplies in my art box • Place art binder on shelf, art folder in cabinet • Place art supply box on counter • Sit in assigned seat, wait to be dismissed
	3 "Yes" check marks a day = 1 token stamp

Appendix L. Earned Tokens Chart

Name: _____ Hour: _____ Date: _____

I am working for: _____ This item is worth _____ check marks.

August:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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I am working for: _____ This item is worth _____ check marks.

September:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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I am working for: _____ This item is worth _____ check marks.

October:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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I am working for: _____ This item is worth _____ check marks.

November:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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I am working for: _____ This item is worth _____ check marks.

December:

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Earn: 1 check mark per day for class participation. Class participation: includes 10-minute warm-up activity, daily task, cleanup procedures. I will work for: Examples: grades, points, field trip participation, coloring page, class party

Appendix M. Coping Strategies List

Name: _____ Date: _____

COPING STRATEGIES

EXAMPLES OF COPING STRATEGIES:

1. Take deep breathes
2. Do a positive activity
3. Play sports
4. Think of something funny
5. Take a quick walk
6. Practice yoga
7. Stand up and stretch
8. Listen to music
9. Take a time out
10. Slowly count to ten
11. Use positive self-talk
12. Say something kind to yourself
13. Talk to a friend
14. Talk to an adult
15. Close your eyes and relax
16. Say, "I can do this"
17. Visualize your favorite place
18. Think of something happy
19. Think of a pet you love
20. Think about someone you love
21. Get enough sleep
22. Eat a healthy snack
23. Read a good book
24. Set a goal
25. Jog in place
26. Write in a journal
27. Hum your favorite song
28. Doodle on paper
29. Draw a picture
30. Color a coloring page
31. Clean something
32. Meditate
33. Use a stress ball
34. Dance
35. Write a letter
36. Draw cartoons
37. Make a gratitude list
38. List your positive qualities
39. Do something kind
40. Give someone a hug
41. Put a puzzle together
42. Do something you love
43. Build something
44. Play with clay
45. Hug a stuffed animal
46. Rip paper into pieces
47. Play an instrument
48. Watch a good movie
49. Take pictures
50. Garden
51. Write a list
52. Keep a positive attitude
53. Schedule time for yourself
54. Blow bubbles
55. Write a positive note
56. Chew gum
57. Paint your nails
58. Write a story
59. Blog
60. Read a joke book
61. Write a poem
62. Drink cold water

Appendix N. Positive Thoughts and Affirmations List

Name: _____ Date: _____

MY POSITIVE THOUGHTS & AFFIRMATIONS

GROWTH MINDSET

1. There is no one better to be than myself
2. I am enough
3. I get better every single day
4. I am free to make my own choices.
5. All of my problems have solutions
6. Today I am a leader.
7. I forgive myself for my mistakes
8. My challenges help me grow
9. I have the power to dream
10. My mistakes help me learn and grow
11. Good things are going to come to me
12. I have courage and confidence
13. I can control my own happiness
14. I have people who love and respect me
15. I stand up for what I believe in
16. I believe in my goals and dreams
17. It's okay not to know everything
18. Today I choose to think positive
19. I can get through anything
20. I can do anything I put my mind to
21. I give myself permission to make choices
22. I can do better next time
23. I have everything I need right now
24. I am capable of so much
25. Everything will be okay
26. Today is going to be an awesome day
27. I am proud of myself
28. I deserve to be happy
29. I am an amazing person
30. I deserve to be loved
31. I deserve to be loved
32. Today I choose to be confident
33. I am in charge of my life
34. I am perfect the way I am
35. I believe in myself and abilities
36. Today is going to be great
37. I matter
38. My confidence grows when I
step outside of my comfort zone
39. My positive thoughts create
positive feelings
40. Today I will walk through my fears
41. I am open and ready to learn
42. Every day is a fresh start
43. If I fall, I will get back up again
44. I am whole
45. I only compare myself to myself
46. I can do anything
47. It is enough to do my best
48. I can be anything I want to be
49. I accept who I am
50. I believe in myself

Appendix O. Positive Thoughts and Affirmations Blank Form

Name: _____ Date: _____

MY POSITIVE THOUGHTS & AFFIRMATIONS
--

List some positive thoughts and affirmations you can say to yourself.

#1	
#2	
#3	
#4	
#5	
#6	
#7	
#8	
#9	
#10	

Appendix P. Coping Strategies Blank Form

Name: _____ Date: _____

<h2>MY COPING STRATEGIES</h2>

List some coping strategies you can do.

#1	
#2	
#3	
#4	
#5	
#6	
#7	
#8	
#9	
#10	