


An Educational Project

The attached Educational Project, by Mindy Tuescher-Crist, entitled, “**A Progressive Art Curriculum with Special Education Modifications, Grades 1-3,**” when completed, is to be submitted to the Graduate Faculty of the University of Wisconsin-Platteville in partial fulfillment of the requirements for the Master of Science in Education Degree, for which 3 credits shall be allowed, is hereby

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A PROGRESSIVE ART CURRICULUM WITH SPECIAL EDUCATION MODIFICATIONS &
ACCOMMODATIONS, GRADES 1-3

An Educational Project

Presented to

The Graduate Faculty

University of Wisconsin-Platteville

In Partial Fulfillment of the

Requirement for the Degree

Masters of Science

in

Education

by

Mindy Tuescher-Crist
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ACKNOWLEDGEMENT PAGE

Special thanks to all my Art, Education, and Special Education teachers and professors throughout the years, as this project would not be possible without their tutelage and guidance.

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CHAPTER 1

INTRODUCTION

It is any educators' goal to teach in a way in which all children can most effectively learn. Educators strive to make the most of the precious time allotted with optimal strategies and materials they have available to them. In this paper, I give examples on how to make Special Education accommodations in the art classroom to Grades 1-3, and ensure every child, no matter what disability, can participate meaningfully in the art classroom.

All of the art lessons included in this paper will have clear instructions and options on how best to make accommodations to children with special needs. It is my belief that art can be enjoyed by everyone, no matter what disabilities they might have. "Art activities and experiences offer an important way for children to gain a sense of self-awareness and self esteem" (Davalos, 1999). I share Davalos' philosophy. With that being said, many art lessons are written for the General Education student in mind, with few or little accommodations or modifications for those that may not have the large or small motor skills to successfully complete the lesson. Therefore, with my lesson plans, more thought is put into those students that need a special accommodations. I have included with the lesson plan, an Accommodations and Modifications page, as well as a reflection page for each lesson.

Art that is created from the meaningful context of young artists' lives enhances relativity and authenticity...resulting artwork is often powerful and profound (Douglas, et. al 2009). Douglas' statement rang true to me and I do not teach a lesson if it is not relevant to our population of students, as without relevance, it would be a waste of time. Our jobs as educators is to prepare students for life post-schooling, and that even falls on the shoulders of the art teacher. My curriculum is wrote to address the Elements of Art, (texture, shape, space, color, value, form, and line) and the Principles of Design (unity, balance, pattern, contrast, rhythm, movement, and emphasis) and both the National Art Education Standards and the Wisconsin Art Education standards. I do not write lessons based on children learning the medium, but to learn those Elements of Art,

Principles of Design, Art History, or a cross-curricular connection. The medium is secondary, I believe, to the theories of art. By teaching a lesson on line, learning the medium is the method or vehicle of learning, not the goal of the lesson.

Statement of the Problem

Just as all humans are different, so are their learning capabilities, styles, and needs. The American developmental psychologist and Professor of Cognition and Education at the Harvard Graduate School of Education, Howard Gardner, theorized in his 1983 book *Frames of Mind: The Theory of Multiple Intelligences* that “reason, intelligence, logic, and knowledge are not synonyms” (Gardner, 1983). Just as Gardner believes many criteria make up the multiple intelligences, I also believe that effective education is a multi-faceted tool. All Human beings possess combinations of the intelligences. What makes each human being unique is the particular combination of intelligences and how that person learns to make the most of their intelligences. Just as Paula Chan Bing writes, “ There are many ways to be intelligent in each area” (Bing, 2003) I too believe that art lessons can be adapted to address each area of intelligence. Scholars have debated for centuries the mysteries of the human mind, and from this plethora of knowledge, we can ascertain that what we know is constantly evolving and changing and we can only do what we feel is best practice. “The ideal learning environment for art making requires the efficient structure of time, careful arrangement of space, and thoughtful choice of materials (Douglas, et. al 2009).” With this project, I have paid careful and thoughtful attention to meeting the multiple intelligences, and special educational requirements so many of my students possess.

In the book [Engaging Learners Through Artmaking](#), I discovered a fantastic resource regarding artistic behaviors and how they help children learn. I believe it does a great job pointing out how art helps in many areas of

education. (Douglas & Jaquith, 2009)

<p>Problem Finding</p> <ul style="list-style-type: none"> ● Identifying Questions ● Research ● Visualize Possibilities ● Think Divergently 	<p>Problem Solving</p> <ul style="list-style-type: none"> ● Revise, refine, reinvent ideas ● Intuit ● Infer and understand ● Ponder
<p>Constructing Knowledge</p> <ul style="list-style-type: none"> ● Apply concepts to work ● Synthesize understandings in new situations 	<p>Experimenting</p> <ul style="list-style-type: none"> ● Play ● Improvise ● Explore media ● Innovate
<p>Working Habits</p> <ul style="list-style-type: none"> ● Plan and sketch ● Pace ● Persevere ● Engage ● Set Goals ● Collaborate or not ● Discuss ● Collect objects, data, materials ● Organize ● Take risks ● Practice and repeat skills and techniques ● Rework mistakes ● work in a series, or not 	<p>Representing</p> <ul style="list-style-type: none"> ● Observe ● Compose ● Express ● Communicate Ideas Visually ● Represent a Point of View ● Develop style
<p>Reflecting</p> <ul style="list-style-type: none"> ● Perceive ● Question ● Interpret ● Assess ● Critique self and others ● Apply understandings ● Find meaning 	<p>Connecting</p> <ul style="list-style-type: none"> ● Connect with other disciplines ● Make associations ● Examine artwork ● Respond to visual culture ● Develop empathy
<p>Valuing</p> <ul style="list-style-type: none"> ● Embrace freedom ● Appreciate ambiguity ● Open up to possibilities ● Make Choices 	

Definition of Terms

First and foremost, definition of the laws surrounding Special Education must be discussed. Common sense

would dictate that it is every educator's responsibility to teach all children, but that was not the case historically speaking. "Prior to 1937, there was no recognition of learning disabilities" (Harwell, Jackson 2008). Many children were discriminated against for many decades, and because of this tragedy, laws were enacted to protect our citizens. The most significant piece of legislation happened in 1975 when Public Law 94-142 (the Education of All Handicapped Children Act) was enacted. The law "guaranteed that each handicapped child, age three to twenty-one, would receive a "free and appropriate" education in the "least restrictive environment" possible (Harwell, et al 2003). What this translated to is children with special needs were mainstreamed into regular education classrooms unless they were unable to do so. In 1990, Public Law 94-142 was renamed and expanded to now be called the Individuals with Disabilities Education Act (or IDEA), public law 101-476. What this law did was refine the definition of a learning disability. This law helped define who would be included under the umbrella of special education and who would be excluded.

Also utilized in my Educational Project, is the theory of Universal Design in Education. This theory is based on the recognition, strategic, and affective regions of the brain.

Recognition (the what) areas of the brain:

- How we gather facts and categorize what we see, hear, and read.
- How we Identifying letters, words, or an author's style.
 - We can know then how to present information and content in different ways to provide multiple means of representation.

Strategic (the how) Areas of the brain:

- How we plan and perform tasks.
- How we organize and express our ideas, such as writing an essay or solving a math problem.
 - We can then differentiate the ways that students can express what they know to provide multiple means of action and expression.

Affective (the why) Areas of the brain:

- How learners get engaged and stay motivated.
- How they are challenged, excited, or interested.
 - We can then stimulate interest and motivation for learning to provide multiple means of action and expression.

(www.cast.org/udl)

Universal Design for Learning Guidelines

I. Representation

Use multiple means of representation

1. Provide options for perception

- Options that customize the display of information
- Options that provide alternatives for auditory information
- Options that provide alternatives for visual information

2. Provide options for language and symbols

- Options that define vocabulary and symbols
- Options that clarify syntax and structure
- Options for decoding text or mathematical notation
- Options that promote cross-linguistic understanding
- Options that illustrate key concepts non-linguistically

3. Provide options for comprehension

- Options that provide or activate background knowledge
- Options that highlight critical features, big ideas, and relationships
- Options that guide information processing
- Options that support memory and transfer

II. Expression

Use multiple means of expression

4. Provide options for physical action

- Options in the mode of physical response
- Options in the means of navigation
- Options for accessing tools and assistive technologies

5. Provide options for expressive skills and fluency

- Options in the media for communication
- Options in the tools for composition and problem solving
- Options in the scaffolds for practice and performance

6. Provide options for executive functions

- Options that guide effective goal-setting
- Options that support planning and strategy development
- Options that facilitate managing information and resources
- Options that enhance capacity for monitoring progress

III. Engagement

Use multiple means of engagement

7. Provide options for recruiting interest

- Options that increase individual choice and autonomy
- Options that enhance relevance, value, and authenticity
- Options that reduce threats and distractions

8. Provide options for sustaining effort and persistence

- Options that heighten salience of goals and objectives
- Options that vary levels of challenge and support
- Options that foster collaboration and communication
- Options that increase mastery-oriented feedback

9. Provide options for self-regulation

- Options that guide personal goal-setting and expectations
- Options that scaffold coping skills and strategies
- Options that develop self-assessment and reflection

Delimitations of Research

Not every lesson is entirely adaptable for every disability and that is when an alternative lesson would be utilized.

Method of Approach

A broad sample of Special Education in Art Education literature was reviewed, with particular attention being paid to discussion on students with attention, cognition, and motor deficiencies. These three areas are the most common sources of difficulties in the art classroom. After ten years teaching art, I have had the privilege of interacting with hundreds of students. Each child is different, and therefore not every child must receive the same education.

Over the past ten years, I have learned from experience what works for each particular medium, and what does not in terms of procedures and methods. I have also learned what works for all the other duties my job entails. This is not a new discussion: Douglas writes, “Teachers create manageable methods for collecting data on student progress utilizing checklists, photo documentation, dialogues, and student writing...journals, artist statements, sharing sessions, and electronic portfolios (Douglas, et. al 2009). With each passing year, technologies change, making our jobs both easier and more difficult, as learning and changing is a non-stop phenomenon. As an educator, you learn to be flexible and responsive to each specific child and their needs. In addition to skills, teachers acknowledge work habits, including persistence, risk taking, inquiry, and time management (Douglas, et. al 2009). I strive to take risks in my lesson choice, in terms of trying new and improved lessons each year, and I make sure my students are aware of my appreciation for those good work habits, risk taking, etc.

In my lesson plans, there is an area for ‘Literacy Connections.’ Our school district is striving to integrate the Common Cores (Reading, Math, Language Arts) in all content areas, and I embrace this movement wholeheartedly. Ways in which I have worked to integrate literacy in my curriculum are: having an A-Z art vocabulary display which circles around the art room, where the students can submit new and different words to

be added to the display. Also, I have labeled many items in the classroom to increase literacy. I strive to included literacy in every lesson, and even base many lessons on literature, such as the First grade lesson “Eric Carle’s Very Hungry Caterpillar.” I have come across many ideas to integrate literacy in art, and the author Katherine Douglas and Diane B. Jaquith had many ideas on literacy, in addition to their ideas on what works in the art classroom. One such

idea on utilizing literacy in the art room is staging classroom art shows. The students are then to write fan letters to their favorite artists. (Douglas, et al 2009). Or, think about one of your artworks that you are proud of and describe it in three sentences. What would you like to get better at? How can that happen? (Douglas, et. al 2009). Another is the artist statement: “Tell me about your work, What do you want people to notice? Where did you find this idea? How did you make this? (Douglas, et. al 2009). The options are limitless to how to integrate literacy in the art classroom.

Keeping the following Educational Philosophies in mind, I am striving to make my art classroom second to none

- focus on theory and not art medium,
- individualization and student-specific differentiation,
- flexibility and responsiveness to each child's' needs,
- continual desire to improve upon lessons and educational practices, and
- focus on integrating literacy

Therefore, with the Universal Design for Learning plan, the theories behind the enactment of laws regarding Special education, both the National and Wisconsin Art Education Standards, ten years of teaching experience and review of literature in mind, I will show through fifteen art lessons how art teachers can do their part to help all children including children with Special needs, make the most of their art education.

LESSON PLANS

GRADE ONE

- i. Birds of a Color- Learning Primary & Secondary colors
- ii. Eric Carle's Very Hungry Caterpillar Handprint Art
- iii. Faces Show Feelings- a Study of Emotion & Cartooning
- iv. Hot & Cold Color Weaving
- v. Lines that Wiggle

“A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3”

Mindy Tuescher-Crist

Lesson Plan

<u>Grade:</u> One	<u>Unit:</u> Color Theory	<u>Lesson Title:</u> Birds of a Color	<u>Duration:</u> 2 classes
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Priority Outcome:

P.O. art 1.3- Students will learn and utilize the elements and principles of design.

P.O. art 1.7- Students will become creative thinkers and problem solvers.

<p><u>Essential Concept:</u> Recognize the rules of color theory and how to mix primary colors to result in secondary colors.</p>	<p><u>Learning Objective:</u> Explain primary and secondary colors. Know how to use watercolor paints successfully. Be creative and original to design the birds of a color.</p>
<p><u>Instructional Options:</u> see attached sheet</p> <p><u>Cross-Curricular Connections:</u> Science, Literacy</p>	<p><u>Resources/Art History Connections:</u> art works by John James Audubon; i.e. American Flamingo, 1838.</p> <p><i>Birds on a Wire</i>, by Pixar Animations</p>
<p><u>Assessment Tool:</u> project observation, successful completion of color theory worksheet (85% correct)</p> <p><u>Lesson Scope and Sequence</u> Introduce the lesson by showing video on color theory. Read <u>Birds</u> book and discuss the illustrations. Do demonstration on using paints to create secondary color using only primary colored paints. Have students complete worksheet on making secondary colors using primary colors of watercolor paints. Distribute papers and do demonstration on how to space and trace circles. Circulate frequently to check for proper placement of circles. Once all circles are traced, distribute birds handout with ideas for bird designs. Once drawings are ok'd, allow students to trace with sharpie. Instruct students to erase all visible pencil marks. Have student start painting birds using primary colors only. Circulate to check for proper understanding. Show <i>Birds on a Wire</i>, by Pixar animations when lesson is completed.</p>	<p><u>Materials Required:</u></p> <ul style="list-style-type: none"> ● “6” x 18” strips of drawing paper, one per student ● 4.5” diameter matboard circle tracers, one per student ● color theory worksheet completed, one per student ● size 10 watercolor brushes ● water pan ● watercolors, primary colors only ● pencils & erasers ● Sharpie brand permanent marker, fine point ● Digital Projector or Smartboard connected to a computer ● <i>Birds on a Wire</i> by Pixar Animations- available for download from Amazon.com ● <u>Birds</u> by Kevin Henkes & Laura Dronzek
<p><u>Literacy Connection:</u> <u>Birds</u> by Kevin Henkes, Illustrated by Laura Dronzek</p>	<p><u>Special Modifications and Accommodations:</u> See attached sheet</p>

Art Lesson Accommodations & Modifications

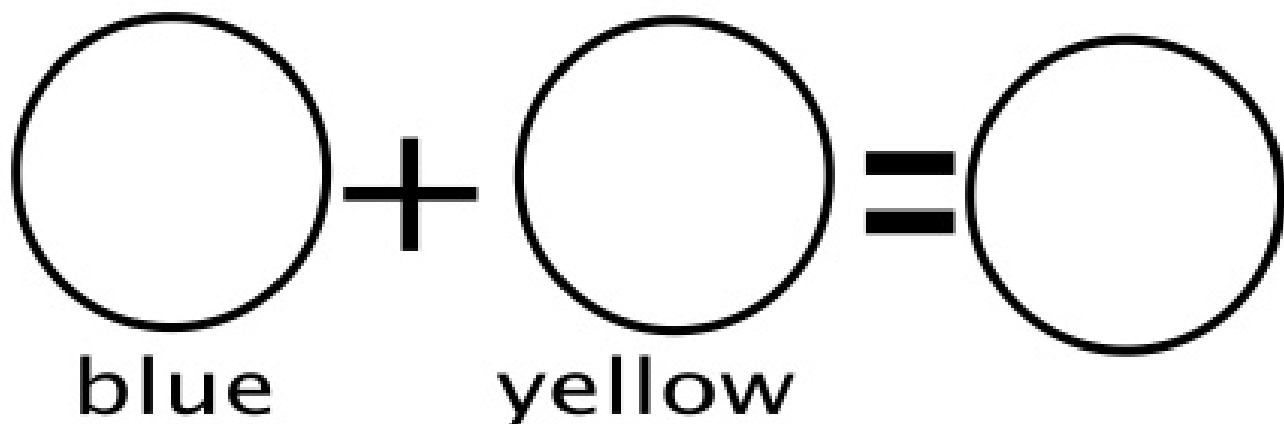
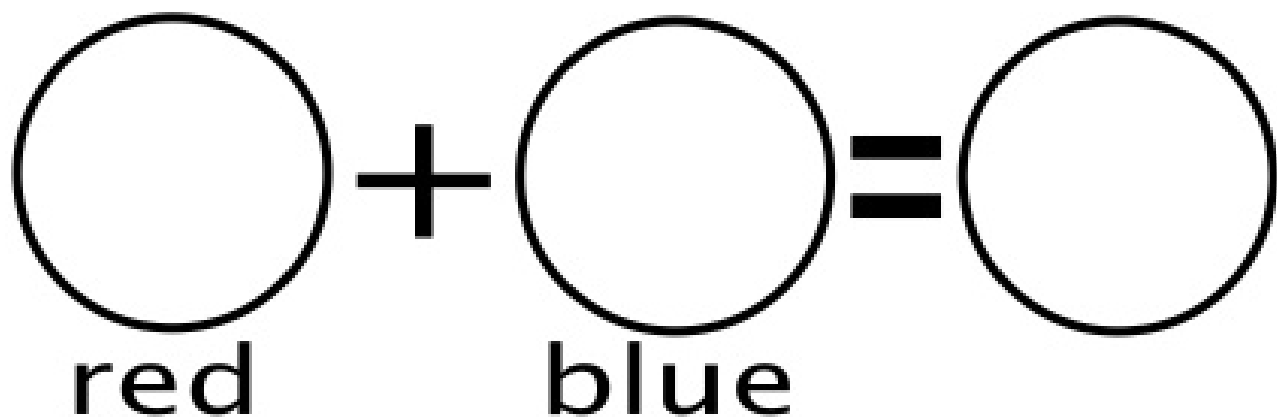
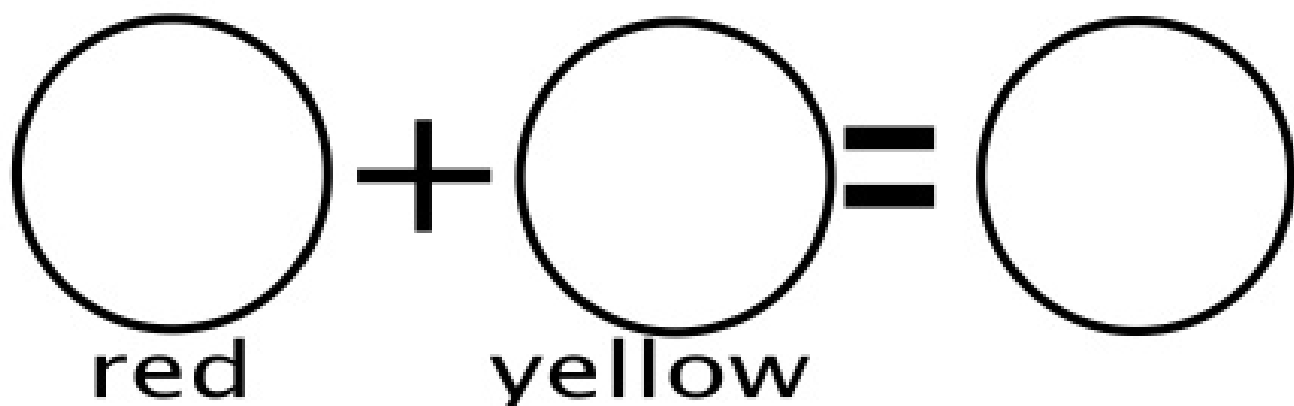
Grade 1: Birds of a Color

How did I: Provide multiple means of representation	
* options of perception	Enlarge example to see detail, have one example drawn with glue so visually impaired students can use tactile touch to explore the lines. Audio speaker used.
* options for language and symbols	Degree of detail expected/required.

* options for comprehension	Birds could all be in the same pose, same style. Touch base on prior knowledge of birds and color theory.
How did I: provide multiple means of action and expression	
* options for physical action	Help holding tracer (assistant, student, teacher). Clamp down on clipboard.
* options for expressive skills and fluency	Allow students to create project using alternative medium, i.e. construction paper, crayon, etc. Could also use transparent cellophane to experiment with color theory.
* options for executive function	Circulate, monitoring progress and helping students stay on task and progress with the project in a timely manner. Instruct students on drawing strategies.
How did I: provide multiple means of engagement	
* options for recruiting interest	Show birds on a wire first. Demo painting technique using entertaining story about magic paint changing colors.
* options for sustaining effort and persistence	Larger markers for drawing, larger brushes for faster painting.
* options for self regulation	Step-by-step instructions. Not all materials given at once.

Name _____ ClassCode _____

Color Mixing!



“A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3”

Mindy Tuescher-Crist

Lesson Plans

Grade: One	Unit: Illustrators & the Books They Create	Lesson Title: Eric Carle’s Very Hungry Caterpillar	Duration: 3 classes
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Priority Outcome:

PO.ART.01.07 Students will become creative thinkers and effective problem-solvers.

PO.ART.01.03 Students will learn and utilize the elements and principles of design.

Essential Concept:

- Know that illustrations are an important part of storytelling. Understand that being an illustrator is a profession. Connect reading with art. Know that art and Pop Culture are codependent.

Learning Objective:

- Create a caterpillar in the style of Eric Carle using overlapping, proper composition, and balance. Students will connect the written word with the illustrations. Interpret a story based on the illustrations.

Instructional Options:

The Very Hungry Caterpillar, by Eric Carle

The Artist Who Painted a Blue Horse, by Eric Carle

Cross-Curricular Connections:

Language Arts, Science

Resources/Art History Connections:

www.ericcarle.com

<http://www.youtube.com/watch?v=WELWxC0oQDY>

Assessment Tool:

Project assessment

Lesson Scope and Sequence

Start the lesson by showing the video on Eric Carle.

Read to the students The Very Hungry Caterpillar.

Discuss important points during the reading of the book such as the science of caterpillar transformation, the careers of being an author and illustrator, and the techniques used by Eric Carle in creating the book; i.e. the making of the beautiful papers, choosing the colors and cutting and overlapping the collage pictures. Have paint trays prepped before the lesson begins, with blue, yellow, and green paint for the body of the caterpillar, and blue for the legs. Have another small blob of red for the head, and purple for the antennae. Have all student cover work surfaces with newspaper and put on aprons. Have tagboard 12”x18” papers already labeled with the names and class codes, and a rainbow-like construction line drawn on all for proper placement of their handprints for the caterpillars body. Handout papers. Distribute

Materials Required:

blue, yellow, green: 2 T each

red and purple: 1T each

white, purple, orange and red, tempera paint; (need for older students to create the patterned paper for the fruit)
yellow pastel, blue and red crayon, scissors, liquid school glue, 1.5” flat paint brushes, newspapers, aprons

The Very Hungry Caterpillar, by Eric Carle

Smartboard or Digital Projector connected to a computer

Eric Carle’s video on the book:

<http://www.youtube.com/watch?v=WELWxC0oQDY>

brushes and paint pans. Demonstrate how to paint the palms of their hands with blobby mixtures of the blue, green and yellow. Supervise while printing. Show how to wipe off brushes and palms on the newspaper and paper towels. Have them paint their fingers blue. Check each child for proper painting of the hands and then position of the print. Once they print one print successfully, have them repaint their hands again and print another print next to the first on the arch drawn on the paper. They are to print three handprints with these colors. Then show how to paint the palm red for the head. Print the head slightly above the arch. Paint the index finger purple for the antennae- print twice. Wash hands. Once handprints are dry, instruct how to draw a line of yellow pastel down the back. Show how to use alternating blue and red crayon to draw the hair down the caterpillar's back. Cut out ovals of yellow and then green for the eyes, and a small green circle for the nose. Glue with liquid glue. Have students write "The Very Hungry Caterpillar" across the bottom with matching marker. Cut out an apple, plum, orange, and strawberry from patterned paper. Punch holes in each. Glue with liquid glue.

Literacy Connection: The Very Hungry Caterpillar, by Eric Carle

Special Modifications and Accommodations: See attached sheet

How did I: Provide multiple means of representation	
* options of perception	Use document camera during book reading, as well as microphone with surround speakers. Show video on smartboard of book being read, with zoom in shots.
* options for language and symbols	Show video in Spanish. Show video with sign language translation. Spanish version of the book.
* options for comprehension	Instructions shown in pictures.
How did I: provide multiple means of action and expression	
* options for physical action	Dipping hand in paint instead of painting on hand. Painting station instead of in singly.
* options for expressive skills and fluency	Allow students to create project using alternative medium, i.e construction paper, crayon, etc.
* options for executive function	Circulate, monitoring progress and helping students stay on task, and progress with the project in a timely manner.
How did I: provide multiple means of engagement	
* options for recruiting interest	Show the video or read book before starting the art project.
* options for sustaining effort and persistence	Break the lesson into multiple classes, with different activities each class.
* options for self regulation	Step-by-step instead of multiple step instructions.

Art Lesson Reflections

Grade 1: Eric Carle's Very Hungry Caterpillar Handprint Art

What worked:

- Step-by-step work.
- Being extremely literal in my instructions.
- Using my audio surround sound speaker system to ensure everyone can hear.
- Having as much prepped as I can, i.e. (newspapers unfolded and stacked ready to distribute, paints already ready in the pans for each student, only having the correct brushes out on the counter).
- Making sure no one printed their first handprint until I checked for proper technique painting their hand and proper printing placement.
- Allowing for plenty of time for clean up.
- Having the older classes prepare the fruit and head papers during the free time instead of having the 1st grade classes do it, as some groups were upset about not getting to keep the papers they painted.

What didn't work:

- Some kids didn't start their handprints in the correct spot, leaving no room for the head.
- A few students were silly during clean-up and made a mess in the sink with messy, paint covered hands.
- Using drawing paper instead of tagboard.
- Expecting the kids to be able to cut tiny feet for the caterpillar. Drawing them was so much easier and just as cute.

What I'll try different next time:

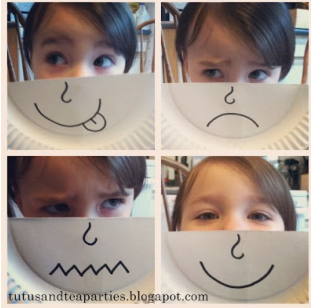
- Marking the kids paper ahead of time so they know where to place their handprints.
- Writing names and class codes for the kids ahead of time, as some forgot this important step.
- Instead of the students just writing across the top of the artwork "The Very Hungry Caterpillar," have them write their favorite line from the book. i.e. "He ate, and ate, and ate." Another option would be "If I was the very hungry caterpillar, what I could want to eat would be..."

Grade: One	Unit: Portraiture & Cartooning	Lesson Title: Faces Show Feelings	Duration: 2 classes
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Priority Outcome:
 PO.ART.01.03 Students will learn and utilize the elements and principles of design.
 PO.ART.01.05 Students will investigate and understand how art and design communicate ideas.
 PO.ART.01.08 Student will be able to communicate and express themselves through their art.

Essential Concept: <ul style="list-style-type: none"> Understand that faces show emotion. Know basic cartooning skills. 	Learning Objective: <ul style="list-style-type: none"> Draw cartoon faces showing emotion. Infer mood/emotion from drawings. Compare/contrast different faces and emotions.
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Instructional Options: see attached sheet Cross-Curricular Connections: Science (the optical illusion of animation, the anatomy of the face and the reason our faces move the way they do)	Resources/Art History Connections: Warner Brothers Cartoons examples Walt Disney Cartoons examples Pixar Animations examples Faces Show Feelings handout
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<p>Assessment Tool: project observation/assessment</p> <p>Lesson Scope & Sequence: Start the lesson by showing examples of cartoons. Discuss how cartoons were made and how they are made currently today. Distribute paper plates drawn with examples of emotion 3 to each pair of students. Have students experiment with showing emotion holding up the plates and how the eyebrows move and change shape. Discuss why our faces change shape to show emotion, (i.e. science of anatomy, necessity to know each others feelings, etc). Hand out 12"x18" drawing paper and instruct students label with their names and class code on the reverse. Do a demonstration showing how to load a paintbrush with pigment rich paint. Doing one 'blob' at a time, paint a small oval and then quickly use a straw to blow the blob into an interesting shape, being careful and rotate paper so the blob extends out on each side. Students must do six different colored blobs. Make sure students space them apart. Move to rack to dry. Clean up area. Hand out both Facial Expressions examples sheet and Faces Show Feeling exercise practice sheet with blank bubbles. Have students fill in all blank bubbles with their favorite</p>	<p>Materials Required:</p> <ul style="list-style-type: none"> 12" x 18" white drawing paper 6 plates, cut in half, each half moon drawn with cartoon expression straws, one per student watercolor pans water pan watercolor brush plastic google eyes Sharpie brand permanent marker, fine point tacky glue  <p>Example of paper plate emotions.</p>
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<p>expressions. Once blobs are dry, show how to glue on <u>Lesson Scope and Sequence, cont.:</u> googly eyes. Demonstrate how to add eyebrows, eyelids, etc. to change the emotion of the cartoon drawing. Pencil first, and then permanent marker.</p>	
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<p><u>Literacy Connection:</u> When Sophie Gets Angry--Really, Really, Angry; by Molly Bang</p>	<p><u>Special Modifications and Accomodations:</u> See attached sheet</p>
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Art Lesson Accomodations & Modifications
Grade 1: Faces Show Feelings

<p>How did I: Provide multiple means of representation</p>	
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* options of perception	Larger print & faces.
* options for language and symbols	Show printed word under expression in English & Spanish.
* options for comprehension	Have photos of real facial expressions next to the coordinating cartoon expression.
How did I: provide multiple means of action and expression	
* options for physical action	Drip paint instead of blowing faces. Have facial expression clip art to cut and paste instead of hand-drawing. Take digital photos of students as real expressions, print, and color in the pop art style.
* options for expressive skills and fluency	Allow kids to create their own cartoon expressions, or simplify the examples on the handout.
* options for executive function	Give students options if they cannot decide which faces to use, i.e. "This face or this face." You could also have them choose three happy and three sad, or whichever combination they choose.
How did I: provide multiple means of engagement	
* options for recruiting interest	Show a short video clip of a cartoon that utilizes facial expressions.
* options for sustaining effort and persistence	Less faces required. Three instead of six.
* options for self regulation	Give limit on how many blows with the straw, per face.

Art Lesson Reflections

Grade 1: Faces Show Feelings

What worked:

Using the plates to practice inferring the correct emotion based on the facial expression was very fun. Using a creative idea for the faces really got the kids interest and made it engaging.

What didn't work:

Some kids do not have the attention to detail that others possess, so their cartoon faces were much simpler- getting some kids motivated was very tough. Others became fixated on copying the faces exactly, and erasing once they wrote overtop of the paint was difficult.

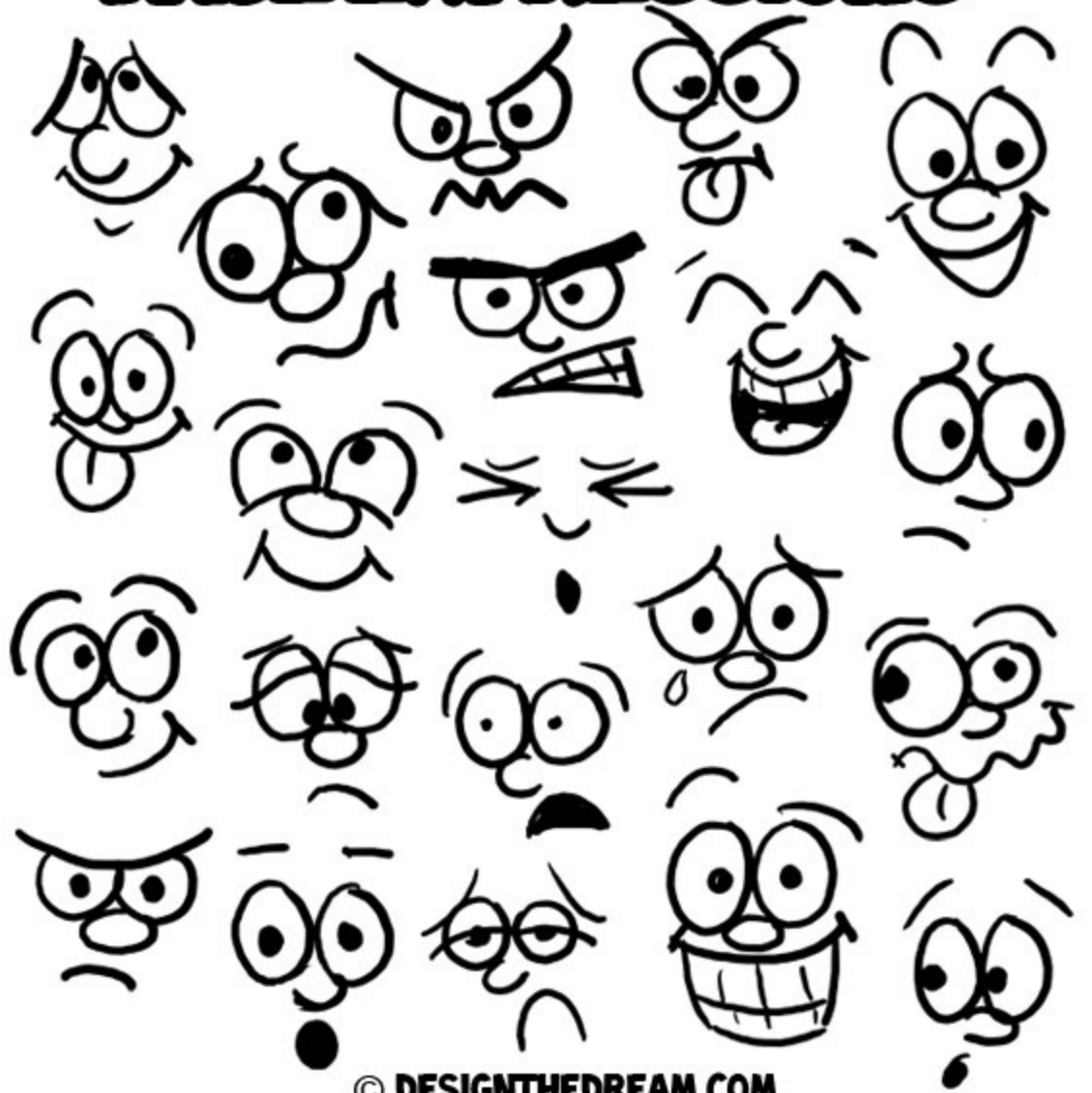
Several students couldn't show self-restraint with blowing the paint around the paper. Their artworks became very messy and blurred together.

What I'll try different next time:

In the past I have done torn paper faces for this lesson. I thought I would try a different approach that was more unique and easier for some kids- especially those who found ripping the paper in a controlled fashion very difficult. On the other hand, kids can have a tough time approaching projects carefully, which you need to do with blowing paint around the paper.

Have the students leave their artworks on their desk and let me pick them up to transfer them to the drying rack. If they tip their work, all the faces ran.

FACE EXPRESSIONS



© DESIGNTHEDREAM.COM

Name _____ Cartoon Facial Expressions: Fill the empty bubbles with your favorites!



HAPPY



TIRED



SURPRISE



SUSPICION



MAYBE



DOUBT



FEAR



THAT'S GREAT.



LEARY



DISAPPROVAL



SARCASM



ANGER



ASLEEP



QUESTIONING



SMILE



SCARED



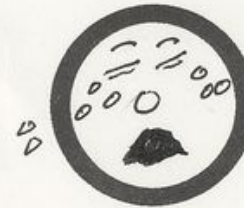
GLOOM



EAGER



SNEAKY



CRYING

“A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3”

Mindy Tuescher-Crist

Lesson Plan

Grade: One	Unit: Art and Design	Lesson Title: Hot Geometric/ Cold Organic color weaving	Duration: 2 classes
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Priority Outcome:

PO.ART.01.03 Students will learn and utilize the elements and principles of design.

PO.ART.01.07 Students will become creative thinkers and effective problem-solvers.

Essential Concept:

- Explain relationship between color and feelings
- Distinguish between hot and cold colors.
- Recognize and differentiate between organic and geometric shapes.

Learning Objective:

- Identify geometric shapes, i.e. triangle, square, octagon, pentagon. Identify organic shapes, i.e. squiggle, blobs, etc. Create a project using watercolor techniques and weaving skills.

Instructional Options:

see attached sheet

Cross-Curricular Connections:

Science (color, organic shapes in nature) Math (geometric designs) History (Marc Chagall)

Resources/Art History Connections:

Marc Chagall, “America Windows” 1977, stained glass
Art Institute of Chicago
I am Marc Chagall, by Bimba Landmann & Marc Chagall

Assessment Tool: project assessment

Lesson Scope & Sequence: Have students complete hot/cold colors worksheet after explaining which colors are which. Give literal examples, i.e. cold green grass, feet, ice covered purple tulips in the spring snow, cold blue water in the ocean, etc. Hand out the geometric shapes handout for students to refer to when discussing the difference between geometric and organic shapes. Show examples on the Smartboard of organic shapes in nature. Have students do the Geometric/organic scavenger hunt and complete worksheet. Have student complete the hot-geometric and cold-organic worksheet. Distribute 12” squares of tagboard making sure they label with name and class code. One sheet will be covered in drawings of hot colored geometric shapes and the other covered in drawings of cold colored organic shapes. Both are to be drawn dark, rich, and waxy with crayon. They may color in the shapes or leave just an outline.

Materials Required:

- hot/cold worksheet
- hot-geometric, cold-organic worksheet
- geometric scavenger hunt worksheet
- 12”x12” tagboard paper (2 for each student)
- hot and cold colored crayons
- watercolor paints
- watercolor brushes, water
- liquid glue
- scissors
- Smartboard connected to a computer

<p>They will then be painted with watercolor paints using opposite colors as background colors, i.e. hot geometric background is cold colors, and vice versa. Once dry, draw lines on the reverse side of one of the two squares to make a loom. Have students cut on the lines, making sure not to cut all the way off the top. It will be fringed looking like a hoola skirt. The other paper may be cut into strips ahead of time using the paper cutter. Tape down the top of the cut paper to keep it stable while working to a drawing board. Instruct students on how to weave, making sure papers stay colorful side up. When finished, have students glue black trim around each side making a frame.</p>	
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<p><u>Literacy Connection:</u> <u>Oodles of Animals</u> by Lois Ehlert</p>	<p><u>Special Modifications and Accommodations:</u> See attached sheet</p>
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How did I: Provide multiple means of representation	
* options of perception	Associate hot w/flame, sun, lava. Cold with cold grass on feet, snow, blue ice. Photos w/actual cold/hot objects to feel while looking at colors.
* options for language and symbols	Bilingual powerpoint, use clipart pictures w/color handout for referral, large font.
* options for comprehension	Step-by-step photos, diagrams, demo each step then they execute this step immediately after.
How did I: provide multiple means of action and expression	
* options for physical action	Cut weaving large, simple, stiffer paper.
* options for expressive skills and fluency	Letting the more advanced kids draw their own lines to cut their weavings, having them help the other kids.
* options for executive function	Have students only work on cold or hot all together so there is no confusion about which colors to be using.
How did I: provide multiple means of engagement	
* options for recruiting interest	More vibrant, neon paints. use salt and alcohol in paint for interesting effect, use puff paint lines over dried paper for enhanced texture and detail.
* options for sustaining effort and persistence	Smaller project, bigger brush for faster painting.
* options for self regulation	Say out loud “over, under, over, under, etc” when weaving.

Grade 1: Hot and Cold colors paper weaving

What worked:

Having each project taped down to a drawing board at the top. Drawing the vertical lines for them to cut to make the loom. Pre-cutting the horizontal pieces

pieces. Having the worksheets to practice hot/cold, organic/geometric before completing the project.

What didn't work:

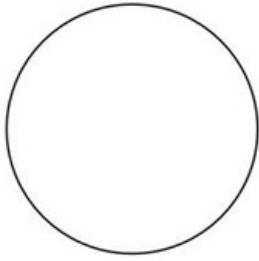
Time preparing for lesson was too much. Kids became confused easily between hot and cold.

What I'll try different next time:

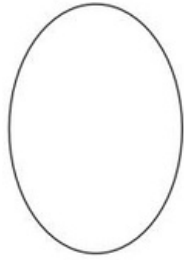
Having the kids use cray pas for more vibrant color- doing wavy and zig zag cold colored lines on hot painted paper instead of the geometric and organic drawings.

GEOMETRIC SHAPES - BASIC

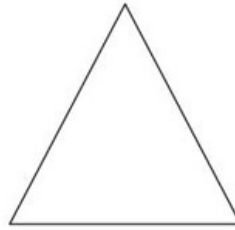
Circle



Oval



Triangle



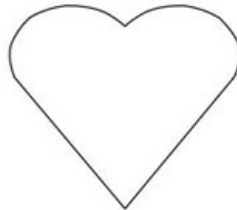
Square



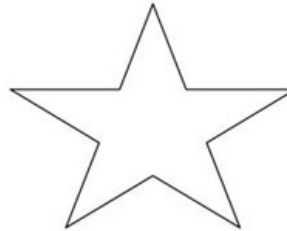
Rectangle



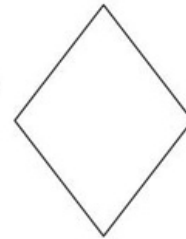
Heart



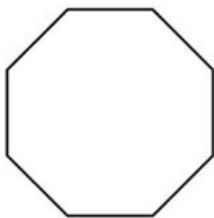
Star



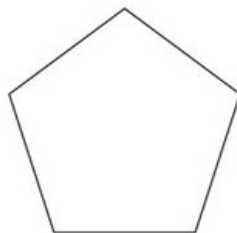
Diamond



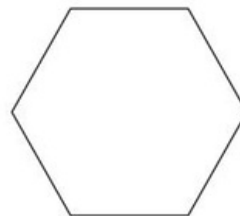
Octagon



Pentagon



Hexagon



Crescent



WWW.FUN-STUFF-TO-DO.COM

Geometric and Organic Shape Scavenger Hunt

Name _____ ClassCode _____

Draw the object you find in the art room in the correct box.

organic shape	organic shape	organic shape
geometric shape	geometric shape	geometric shape

organic shape= bumpy, uneven, rough edges


geometric shape= squares, circles, triangles

Grade: One	Unit: Art and Design	Lesson Title: Lines that Wiggle	Duration: 2 classes
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Priority Outcome:
 PO.ART.01.07 Students will become creative thinkers and effective problem-solvers.
 PO.ART.01.03 Students will learn and utilize the elements and principles of design.

Essential Concept: <ul style="list-style-type: none"> recognize the variety, importance, and function of line in art 	Learning Objective: <ul style="list-style-type: none"> Will be able to draw many styles of line in a pleasing composition. Explain what makes a li
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Instructional Options: see attached sheet Cross-Curricular Connections: History, math, Science (reason for the salt crystals absorbing the paint)	Resources/Art History Connections: <ul style="list-style-type: none"> Read <u>Lines that Wiggle</u>, by Candace Whitman and Steve Wilson <u>Vincent Van Gogh</u>, by Sean Connolly
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<p>Assessment Tool: project observation</p> <p>Lesson Scope & Sequence: Begin lesson by discussing lines. Have students complete the line drawing practice worksheet. Read the book <u>Lines that Wiggle</u> to the students. Discuss lines in the book. Show <i>Starry Night</i> by Vincent Van Gogh on the Smartboard. Use the Smartboard drawing program to trace over different lines on the artwork. Use different colors for each (curvy, straight,swirly, etc)</p> <p>Have students choose a piece of construction paper except dark blue and dark purple as those colors make hard to see drawn pencil lines. Instruct students to draw the following lines evenly spaced. They are to be drawn large and straight across: curved, zig-zag, wavy, curly, bumpy, dotted, swirling, spiral, ‘Great wall of China’, j like on the practice worksheet. Once they are drawn correctly, have the students trace over the lines with thin lines of glue. Demonstrate what this should look like. a ‘salting station’, let students spread salt in the wet glue. Assist students in pouring off the extra salt. Allow artworks to dry flat.</p> <p>Once the glue/salt mixture is completely dry, demonstrate how to paint using watercolors. Show how to make the paint rich with pigment and then barely touch the crystals and watch the color by absorbed and spread. Encourage students to place different colors next to each other and watch what happens when they bleed. Red</p>	<p>Materials Required:</p> <ul style="list-style-type: none"> 12” x 18” construction paper, variety of colors pencil, one per student watercolor paints, variety of colors water pan watercolor brush salt Sharpie brand permanent marker, fine point Elmer’s liquid glue, one per student Smartboard connected to a computer  <p><i>Starry Night</i>, by Vincent Van Gogh</p>
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next to yellow will make orange, etc. Allow to dry flat Send home the Starry Night coloring sheet with the different lines identified for practice coloring.	
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<u>Literacy Connection:</u> <u>Lines that Wiggle</u> by Candace Whitman	<u>Special Modifications and Accommodations:</u> See attached sheet
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Art Lesson Accommodations & Modifications
Grade 1: Lines that Wiggle

How did I: Provide multiple means of representation	
* options of perception	Use document camera, make video of the book being read with zoom on page detail.
* options for language and symbols	Book read in Spanish, sign language.

* options for comprehension	Activate background knowledge by discussing concrete examples of line. Have them go over lines on a worksheet with a highlighter, use pipe cleaners to create the lines during practice.
How did I: provide multiple means of action and expression	
* options for physical action	Use play doh or pipe cleaners sculpted to the correct line by laying ovetop of the lines on a worksheet instead of just drawing.
* options for expressive skills and fluency	Allow kids to use any color and any type of marker, crayon, colored pencil, pen to draw the line on the practice paper.
* options for executive function	Gave verbal reminders of time left to finish tasks. Circulated the room checking for progress.
How did I: provide multiple means of engagement	
* options for recruiting interest	Ask students to share an example of a line found in their own rooms at home. On their practice sheet they can draw this example.
* options for sustaining effort and persistance	Kids that finish quickly can invent more lines than those having difficulty. They can also choose to help those that are falling behind.
* options for self regulation	Remind them to assess their progress as the class progresses.

Art Lesson Reflections

Grade 1:Lines that Wiggle

What worked:

Going step-by-step and circulating the room to check for understanding before moving on. Kids that were finished early were asked to help their neighbor if they needed help. Having an actual example hanging for them to see was very helpful. Reminding the kids to use proper spacing and think ahead was important. Having a ‘salting station’ was good. It kept the salt mess to a minimum. First graders have a hard time sliding art into the drying rack, so I had to help them.

What didn't work:

Several of the kids chose colors (dark blue, purple, black) that are hard to see pencil when used. Next time we won't use those paper colors as an option. Several of the kids glues were clogged, which wasted class time to unclog. Also, several kids forgot their glues back in the classroom, and had to use my extra glues, which were also clogged. Making sure to check for working supplies was important. Several of the kids didn't have the hand strength to squeeze the glue so that there was a thick enough line for the salt to stick to, so I had them find different glues that flowed easier. I should've check the watercolor paint pans ahead of time to check they were not missing any colors, as some were.

What I'll try different next time:

Next digital projector over actual worksheet as they are looking at the worksheet so I do not have to waste time rewriting. It will also help kids draw the correct line in the correct box and help with reading I think too. I think we'll use smaller paper for the project, as most kids wasted space by drawing tiny and leaving large empty spaces. It will also cut down the amount of salt used.

Lines

straight

horizontal

vertical

diagonal/oblique

curved

zigzag

wavy

curly

bumpy

dotted

swirling

spiral

great wall
of China

Look at the examples of Line in Van Gogh's work.



11. **Starry Night.** 1889. Oil on Canvas.

swirly lines!
straight lines!
spiral lines!

- a. Under the Sea- A Batik Fish Collage
- b. Picasso's Blue Guitar
- c. Wayne Thiebaud's Cupcakes- Pop Art!
- d. Upcycled Flowers- A Study of Still Lifes
- e. Andy Warhol Inspired Hands

Grade: Two	Unit: Art & Design	Lesson Title: Batik Fish	Duration: 2 classes
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Priority Outcome:
 PO.ART.01.07 Students will become creative thinkers and effective problem-solvers.
 PO.ART.01.04 Students will experience and develop motor and technical skills in multiple mediums in order to create quality art work.

Essential Concept: <ul style="list-style-type: none"> Understand the batik process, know that collage is a method of assemblage of items . 	Learning Objective: <ul style="list-style-type: none"> Create an under the sea collage using various materials, both 2-D and 3-D, organize materials in a pleasing composition using principles of design, learn cleanup skills and time management
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Instructional Options: see attached sheet Cross-Curricular Connections: Science (ocean biology), Science (wax resist)	Resources/Art History Connections: http://www.marcuspfister.ch/
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<p>Assessment Tool: project observation</p> <p>Lesson Scope & Sequence: Start lesson by reading the Rainbow Fish to the students. Preface the book by asking them to look throughout the story for different fish species, how the bottom of the sea looks, and to notice the background colors.</p> <p>Once they have heard the story, cover work stations with newspaper, and distribute 12"x18" sheets of tagboard and have label with name and class code. Have paint trays prepped with 2T of blue per student. Students have the choice of blue and purple or blue and green for the ocean background. Distribute additional color (green or purple). Demonstrate how to paint entire sheet of tagboard, double-loading your paintbrush with both colors and streaking the color without over blending, leaving a streaky effect. Make sure students paint off the page onto the newspaper to ensure no bare spots. Sprinkle dry tempera powder at a station. Allow to dry flat.</p> <p>Distribute plastic toy fish or example sheet of fish specimen. Demo how to break fish into basic shapes and draw step by step on 9"x12" paper. Check for correct drawings</p>	<p>Materials Required:</p> <ul style="list-style-type: none"> 12"x18" white tagboard, one per student liquid school glue sand (¼ cup per student) blue and violet, or blue and green tempera paint blue powdered tempera 1" flat brushes, one per student 9"x12" drawing paper, one per student crayons fish example sheet or 3-D fish toys watercolor paints watercolor brushes variety of green yarn, craft foam (any colors), small real seashells hot glue gun and hot glue sticks tacky craft glue
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<p>and allow to start coloring dark, rich, and waxy. Once colored, demo how to distress colored fish with batik method: get drawing wet, crush, carefully open, smooth flat, and then paint overtop with watercolor paints. Sponge off excess paint. Dry flat.</p> <p>Cover bottom 2” of painted background paper with liquid glue. Cover glue with sand at ‘sanding station.’ Dry flat.</p> <p>Collect collage items for project, such as green yarn that has been pulled apart to resemble seaweed, craft foam cut to resemble coral, and real seashells. Cut out batik fish and arrange materials overlapping fish in a realistic manner. All items may be glued down with tacky craft glue or Elmer’s liquid glue, except seashell which must be glued by the teacher with hot glue. Seal with a spray fixer.</p>	
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<p><u>Literacy Connection:</u> <u>The Rainbow Fish</u> by Marcus Pfister</p>	<p><u>Special Modifications and Accommodations:</u> See attached sheet</p>
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Art Lesson Accomodations & Modifications
Grade 2: Batik Fish Under the Sea Collage

<p>How did I: Provide multiple means of representation</p>	
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* options of perception	Read book under digital projector using audio surround microphone. Show video instead of reading book.
* options for language and symbols	Go over vocabulary ahead time to ensure understanding of words. Read book in both English and Spanish, read using sign-language.
* options for comprehension	Have discussion regarding knowledge of fish, beach, or swimming. Discuss prior knowledge of collage or painting.
How did I: provide multiple means of action and expression	
* options for physical action	Use a larger brush for those kids that struggle with time management or fine motor skills when painting background, use a popsicle stick to spread glue for sand for those kids with sensory issues to prevent glue from touching fingers. Use a preprinted fish for kids with fine motor/ drawing difficulty.
* options for expressive skills and fluency	Allow those with higher skills to make more intricate fish. They may also make more seaweed and coral. Kids with less skill may make less for both.
* options for executive function	Allow those finished to help those that are falling behind. Remind students of what they need to be finished with before the end of class.
How did I: provide multiple means of engagement	
* options for recruiting interest	They may choose which fish as their subject and the color of their background.
* options for sustaining effort and persistence	Make clear objectives for each class period that are attainable.
* options for self regulation	Give positive feedback for accomplished goals.

Art Lesson Reflections

Grade 2: Batik Fish Under the Sea Collage

What worked:

Having stations for the messier parts of the project (the sanding and tempera powder portions). Being prepared with

the trays of paint before the class starts. Checking for name and class code before they start painting, assisting students in transferring artwork into drying rack or allowing to dry flat on the tables. Having real plastic examples of fish. Breaking down the fish into shapes when drawing.

What didn't work:

Using drawing paper instead of tagboard, allowing kids to transfer painty or sandy glued projects to the rack themselves (drips!!) Not having ocean free sheets for the kids to work on during the wait time for the tempera powder and sanding station.

What I'll try different next time:

Having a step-by-step sheet on drawing the fish. Making sure students are keeping their materials in their folders to prevent anything from getting lost. Pressing the background sheets when dry with heavy books to prevent warping. Using plenty of liquid glue to attach the collage materials or tacky craft glue. Choosing the shells for the kids to prevent choosiness. "You get what you get and you don't mind a bit." Making sure of overlap before gluing seaweed.

"A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3"

Mindy Tuescher-Crist

Lesson Plan

Grade: Two	Unit: Art & Design	Lesson Title: Picasso's Blue Guitar	Duration: 2 classes
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Priority Outcome:

PO.ART.01.08 Student will be able to communicate and express themselves through their art.

PO.ART.01.05 Students will investigate and understand how art and design communicate ideas.

Essential Concept:

- Students will understand that art is a method in which to express emotion. Students will be introduced to the artist Pablo Picasso. They will learn about his art produced during his "Blue Period," such as 'The Old Guitarist.' We will discuss how art is a way in which to express emotions, whether the emotion is joy or sadness. We will discuss how the colors of a painting influence the painting's mood. We will then discuss how sometimes drawing about our feelings helps us feel better.

Learning Objective:

- Students will draw a picture of a guitar using blues, purples, and black. We will construct a guitar collage using good construction skills. Students will use repurposed music sheets and learn about 'being green' in art.

Instructional Options:

see attached sheet

Cross-Curricular Connections: Music, History, Science (how acoustics make the sound in a guitar)
Environmental education (repurposing art supplies)

Resources/Art History Connections:

- http://www.artic.edu/aic/conservation/revealing_picasso/blueperiod.html

Assessment Tool: project observation

Lesson Scope & Sequence: Introduce lesson by teaching the above idea in the Essential Concept area of this lesson plan. Show Picasso's *The Old Guitarist* while talking about color and mood. Ask students for feedback and what the artwork makes them feel.

Distribute the tagboard and guitar example sheet. Demonstrate how to break into shapes to draw step by step. Once ok, outline with sharpie. Erase any stray pencil marks. Demonstrate how to color guitar dark, rich, and waxy using only cool colors. Use a mixture of colors in an abstract fashion.

Demonstrate how to glue down three strings for the guitar. Cut out guitar and glue to old sheet music. Finish with one of the cool colors.

Materials Required:

- liquid glue
- old music sheets
- cardboard scraps
- 9"x12" sheets of tagboard
- guitar example sheet
- blue, gray, indigo, violet, black, and shades of these colors in crayon
- scissors
- 36" thin string per student
- fine line Sharpie
- small scraps of black construction paper

Literacy Connection:
Pablo Picasso: Breaking all the Rules by True Kelly

Special Modifications and Accomodations:
See attached sheet

Art Lesson Accomodations & Modifications
Grade 2: Picasso, Blue Guitar, and Something Sad

How did I: Provide multiple means of representation

* options of perception	Audio speaker used, enlarge details on example sheet, have real guitar to feel the strings and knobs, shape, etc. Outline lines on example sheet with glue, let dry.
* options for language and symbols	Use sign language to communicate ideas, explain vocabulary and terms before lesson, play guitar music from many cultures.
* options for comprehension	Discuss memories of sad music, how it made them feel.
How did I: provide multiple means of action and expression	
* options for physical action	Allow kids to use tacky glue instead of regular glue for ease of gluing down strings. Students may use markers instead of crayons. Kids may use matboard tracer instead of drawing guitar.
* options for expressive skills and fluency	Students may color preprinted guitar if they are unable to draw their own.
* options for executive function	Make clear goals for time constraints. Give incentive for completion of goals.
How did I: provide multiple means of engagement	
* options for recruiting interest	Allow students to pick the music sheet background. Allow students to make the small black shapes (that cover strings) any design. They may choose cold colors.
* options for sustaining effort and persistence	If unable to draw out line, assist in drawing out line, but leave students to add details.
* options for self regulation	Ask students to compare their artwork to example at each step to figure out the next step. Give verbal cues for assistance.

Art Lesson Reflections

Grade 2: Picasso, Blue Guitar, and Something Sad

What worked:

Having the finished artwork for them to look at while drawing and coloring (both mine and Picasso's) made a big

difference.

What didn't work:

Didn't give the kids a literal size when drawing the guitar- told them to take up most of the paper, but should have said something like 'make sure the guitar is bigger than your hand.' The kids wanted to copy my artwork exactly.

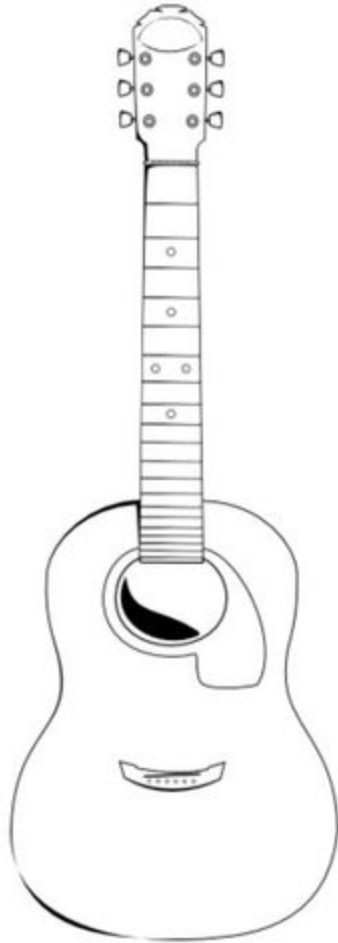
What I'll try different next time:

I went around and sketched a quick lightly traced box for the body of the guitar to fit, and then an approximate size for the neck for those that were having difficulty. Could even make a matboard tracer for those kids with real difficulty drawing the guitar. Reminding the kids to be creative but follow the rules of the assignment.

Pablo Picasso- The Old Guitarist- 1903, Spain



G is for Guitar



TwistyNoodle.com

Draw this guitar as big as you can on the 9" x 13" paper.

“A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3”

Mindy Tuescher-Crist

Lesson Plan

Grade: Two	Unit: Art & Design	Lesson Title: Wayne Thiebaud cupcakes	Duration: 2 classes
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Priority Outcome:

PO.ART.01.01 Students will develop an appreciation for art periods, styles, and cultures.

PO.ART.01.02 Students will develop a visual memory of iconic art.

Essential Concept:

- Know that that Wayne Thiebaud was an important Pop artist. Understand that our environments influence our likes and dislikes.

Learning Objective:

- Create a pop art inspired cupcake in the manner of Wayne Thiebaud. Use tints to create pastel versions of primary or secondary colors. Use drawing techniques to create a cupcake with proper perspective. Understand the rules of 'pyramid composition' in their art.

Instructional Options:

see attached sheet

Cross-Curricular Connections: History

Resources/Art History Connections:

- Wayne Thiebaud videos

http://www.youtube.com/watch?v=vI_QJ5D9Qm8

<https://www.youtube.com/watch?v=9QwWpvxQ3ls>

Assessment Tool: project observation

Lesson Scope & Sequence:

Introduce the lesson by showing the artworks of Wayne Thiebaud, especially his works dealing with food. Talk about why his works were called 'Pop Art.' Show videos. Distribute squares of tagboard, checking for names and class codes. Distribute cupcake tracers. Have paint trays prepped with 1T of white tempera paint per student. Demonstrate how to quickly paint frosting area white. Demo how to dip pastel in water and add swirls to the wet tempera paint, creating a tint. Allow to dry. Instruct how to fold metallic papers according fashion, to create cupcake liner. When painted cupcake is dry, cut out entire cupcake, bottom and all. Glue pleated paper over bottom, creating the appearance of the liner. Glue to colored cardstock square. Add glitter dots and sequins to resemble sprinkles. Add red glitter

Materials Required:

- white tempera paint
- round paint brush
- cupcake tracer
- cupcake liners or metallic papers apprx 3"x4".
- pastels
- 4.5" squares of tagboard, one per student
- glitter, sequins, red gel glitter glue
- 4.5" squares of heavy colored cardstock
- scissors

glue cherry.	
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<p><u>Literacy Connection:</u> Counting with Wayne Thiebaud, by Susan Goldman Rubin</p> <p>Delicious: the Art and Life of Wayne Thiebaud</p>	<p><u>Special Modifications and Accommodations:</u> See attached sheet</p>
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Art Lesson Accommodations & Modifications

Grade 2: Wayne Thiebaud's cupcakes

How did I: Provide multiple means of representation	
* options of perception	Use audio system to present lesson, have students smell vanilla scented candle while discussing prior knowledge of decorated cupcakes.
* options for language and symbols	Show examples of desserts from around the world and how they are decorated.
* options for comprehension	Step-by-step instructions, demo each step and then complete the step immediately after.
How did I: provide multiple means of action and expression	
* options for physical action	Use a cupcake stencil instead of free paint. Use a real cupcake liner cut in half vertically instead of according folding the metallic paper.
* options for expressive skills and fluency	Do a guessing game where you give the kids the tint and have them guess the original color plus white. Have them do a practice cupcake until they get the tint correct.
* options for executive function	Give verbal cues for staying on task. Give a cupcake party incentive and have the kids decorate their own cupcakes.
How did I: provide multiple means of engagement	
* options for recruiting interest	Show a video on Cooking show cupcake battles. Use fancy sequins and glitter.
* options for sustaining effort and persistence	Use a large brush for faster painting, allow advanced students to do more than one tint in the frosting. Allow kids that are completed to be assistant teachers and assist kids that need help.
* options for self regulation	Set time goals for each step of the project. Use verbal cues to keep on task.

Art Lesson Reflections

What worked:

Allowing the kids to draw their own cupcakes instead of using a tracer worked for some of the kids, but many kids would draw much too small and then have to restart. Having all cupcakes the same eliminated this wasted time and also makes for a more attractive display of finished artworks. Using the tempera paint and wet pastels really interested the kids and was an effective way of teaching tints.

What didn't work:

Getting the pastels wet made for vibrant color transfer and blending, but used them up very quickly. It also was very messy and hard to get the kids to move quickly before the white tempera dried. Clean up took a while.

What I'll try different next time:

Making sure the kids have their tint colors picked out before starting. Having one student be the 'pastel washer.' Using tacky glue for the sequins and glitter. Framing the artworks with a contrasting frame.



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“A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3”

Mindy Tuescher-Crist

Lesson Plan

Grade: Two	Unit: Art & Design	Lesson Title: Upcycled Flowers	Duration: 2 classes
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Priority Outcome:

PO.ART.01.07 Students will become creative thinkers and effective problem-solvers.

PO.ART.01.06 Students will develop the ability to analyze, interpret, evaluate, and reflect upon both their own other’s art work

Essential Concept:

- Know that the still life is an important concept in the art world. Understand the importance of the impressionist era in art

Learning Objective:

- Know overlapping, collage techniques, and correct composition. Understand function/use of recycling materials for art. Use effective design to create an attractive flower.

Instructional Options:

see attached sheet

Cross Curricular Connections:

Science (botany), Environment Education (recycling)

Resources/Art History Connections:

Sunflowers, by Vincent Van Gogh

Assessment Tool: project observation

Lesson Scope & Sequence:

Introduce the lesson by showing the students Van Gogh’s sunflowers painting. Discuss still lifes and the reasons for painting them. Discuss artificial flowers and the difference between a 2_D painting and a 3-D sculpture. Demonstrate how to paint two pages from discarded books with vibrant combinations of colors. Have them use analogous colors, such as red, orange, and yellow. Distribute old pages from discarded books. Check for names and class codes. Dry flat. While painted pages are drying students may create leaves from the green patterned paper. Use tacky glue to attach to the stick

Materials Required:

- old pages from books
- artificial sunflowers in a vase
- flower tracers in multiple sizes (3”, 2.5”, 2”, 1.5”, 1”)
- watercolor paints
- Mod Podge gloss sealer
- buttons
- sequins
- scraps of yarn
- scraps of green patterned paper
- twigs appx. 12” long
- hot glue and hot glue gun
- floral tape and/or floral wire

towards the top. Make sure to label bottom of flower stem with name on tape. When painted papers are dry, demo how to trace circle tracers on the backs of the painted papers. Cut out. Layer from large to small, gluing together with tacky glue around the edges. Use clay needle to poke through all the layers in the center. Widen enough for the stick to poke through slightly. Glue stick inside and underneath to the flower center to reinforce. Glue button in the center of the flower on the stick with tacky glue. Glue a sequin in the center of the button.

- large vase for display
- clay needle or awl

Literacy Connection:

Van Gogh: Explore Vincent van Gogh's Life and Art, and the Influences That Shaped His Work (DK Eyewitness Books... by Bruce Bernard, Phil Hunt and Vincent van Gogh

Vincent Van Gogh: Sunflowers and Swirly Stars (Smart About Art) by Joan Holub

Special Modifications and Accommodations:

See attached sheet

Art Lesson Accommodations & Modifications

Grade 2: Upcycled Flowers

How did I: Provide multiple means of representation	
* options of perception	Compare 3-D artificial flowers to 2-D painting.
* options for language and symbols	Use old dictionaries project paper and discuss the differences/similarities.
* options for comprehension	Have simple flowers as examples- both artificial, real, and examples of the art project.
How did I: provide multiple means of action and expression	
* options for physical action	Allow kids to only do 3 layers of flowers instead of five. Gifted kids may make the edges of the flowers different patterns or use crazy cut scissors.
* options for expressive skills and fluency	Allow kids to use thinned tempera if skills permit, with marbled techniques. Kids may also use on two colors instead of mixing colors.
* options for executive function	Help the students trace and layer by assigning a capable student as a teaching assistant.
How did I: provide multiple means of engagement	
* options for recruiting interest	Share interesting facts of Van Gogh's life and how he struggled as an artist but now his art is iconic.
* options for sustaining effort and persistence	Allow students to use fancy string instead of making the more difficult cut leaves, allow using only 3 petals instead of five.
* options for self regulation	Give verbal reminders of what tasks need to be done in a time frame.

Art Lesson Reflections

Grade 2: Upcycled Flowers

What worked:

The kids very much enjoyed painting the paper and seeing the contrast between the colors and the black and white font. The kids were excited to do a collaborative project.

What didn't work:

They had to be reminded of good watercolor technique, and also the paper warped considerable from the water. They just had to be pressed to flatten after they were dry. Finding enough strong sticks when it was damp out was tough.

What I'll try different next time:

Use good quality crazy cuts for different edges on the petals, thinned tempera paint instead of watercolors, or evening marbling the paper is an option. We could also use floral wire as reinforcements to the sticks, or just make sure to find the sticks before it was snowy and damp outside. The kids were impatient to have their flowers hot glued- it would be beneficial to have an older student there to help hot glue more quickly.

Lesson Plan

Grade: Two	Unit: Art and Design	Lesson Title: Warhol Hands	Duration: 2 classes
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Priority Outcome:

PO.ART.01.02 Students will develop a visual memory of iconic art.

Essential Concept:

- understand the term Pop art. Know that Andy Warhol was an important artist to the Modern art movement and why. Understand what popular culture means and why this is important to economics. Understand what Iconic art means and Visual arts influence on world history.

Learning Objective:

- know how to make a print using paint.
- effectively use collage techniques, including using scissors, glue, and the ability to arrange in a symmetrical fashion.

Instructional Options:

see attached sheet

Cross-Curricular Connections:

History

Resources/Art History Connections:

- <http://www.youtube.com/watch?v=kZTsbJcr9V>
Andy Warhol video

Assessment Tool: project observation

Lesson Scope & Sequence: Introduce the lesson by showing short film on Andy Warhol. Briefly discuss 'Pop Art' and the meaning of popular culture. Show again images of Andy Warhol's portrait prints.

Have students pick their background papers, two of each. Glue them down so that they are diagonal from each other in the center of a vertical 12"x18" white sheet of tagboard, i.e. (green and yellow on bottom yellow and green on top) Have the edges touch each other and be arranged straight. Instruct students to pick out four different colors of papers, but NOT the colors they have used for their backgrounds already. They are to trace their hands on all four papers. Cut out and glue in the center of the four background sheets.

Have a 'hand painting station' where you can help two students at a time paint and print their black handprints in the center of each paper hand. While students are waiting for their turn, they may write at the top "Andy

Materials Required:

- black tempera paint, 3/4" flat bristle paint brush, least 8 different colors of construction paper (except black) cut to 6"x8" (8 per student), scissors, pencils, 12"x18" sheet of tagboard (one per student), liquid glue, black Sharpie markers

Warhol Hands” and at the bottom, their name.	
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<u>Literacy Connection:</u> <u>Andy Warhol (Getting to Know the World's Greatest Artists)</u> by Mike Venezia	<u>Special Modifications and Accomodations:</u> See attached sheet
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How did I: Provide multiple means of representation	
* options of perception	Watching the video as well as looking at prints, feeling a rubber stamp of one of Warhol's iconic portraits.
* options for language and symbols	Discuss how Van Gogh was from the Netherlands, spoke Dutch, but also spoke French. Use French, Dutch, and English titles as examples of differences in language.
* options for comprehension	Have step by step photos of the lesson on an instruction sheet.
How did I: provide multiple means of action and expression	
* options for physical action	Use a acu-cut machine to cut out the hands instead of the child tracing and cutting, and then they only have to glue and print their own handprint overtop.
* options for expressive skills and fluency	Gifted kids may add highlights of cray pas in complimentary colors before the printing step.
* options for executive function	Allow those finished to help those that are falling behind. Remind students of what they need to be finished with before the end of class.
How did I: provide multiple means of engagement	
* options for recruiting interest	Share interesting facts of Andy Warhol's life. Read the books listed in the literacy section and discuss.
* options for sustaining effort and persistence	Make clear objectives for each class period that are attainable.
* options for self regulation	Give positive feedback for accomplished goals.

Art Lesson Reflections

What worked:

Having all the paper cut, organized and allowing only a small number of kids to chose papers at time. Have the choices listed to allow kids to decide to speed to paper distribution process along. Being very organized with paperclips and checking for names between classes was very important. Using painting stations for the handprinting.

What didn't work:

Allowing the kids to wash their hands without direct supervision. Not checking and reminding enough about the importance of carring their folders flat to prevent papers from falling out.

What I'll try different next time:

Fill the sink with warm, soapy water so they don't get paint all over the walls, soap, and paper towel dispensers. Have student helpers assigned to clean the sinks before the end of class. I'll also try to have more paper color choices.

- b. Blue Dog
- c. Amish 9-Patch Quilts
- d. Flat Stanley
- e. My New Clothes

Grade: Three	Unit: Art & Design	Lesson Title: Acrostic kites	Duration: 2 classes
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Priority Outcome:
 PO.ART.01.04 Students will experience and develop motor and technical skills in multiple mediums in order to create quality art work

<p>Essential Concept:</p> <ul style="list-style-type: none"> ● experiment with cray pas ● experiment with different patterns, i.e., line (horizontal and vertical) zig zag, wiggley, checkerboard, etc, as background ● draw a animal capable of flight (bird, insect, etc)as subject matter 	<p>Learning Objective:</p> <ul style="list-style-type: none"> ● Know how to write an acrostic poem with "KITE" as the topic of the poem ● realize that kites are a toy and a form of communication enjoyed by many cultures. ● The poem is to be the tail of the kite.
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<p>Instructional Options: Classroom teachers have collaborated during language arts class for the writing of the acrostic poem.</p> <p>Cross Curricular Connections: Language Arts</p>	<p>Resources/Art History Connections:</p> <ul style="list-style-type: none"> ● A Short History of Kites, by James P. Abesen
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<p>Assessment Tool: project assessment</p> <p>Lesson Scope & Sequence: Start the lesson by reading one of the recommended books listed below in Literacy Connections. Discuss the use and history of kites and different cultures' approaches to design. Instruct students how to fold two edges to the center to make a kite shape with the 12" square of tagboard. Talk about different animals that are capable of flight. Instruct students how to draw animals by breaking down in shapes. Once drawing is done, color dark rich and wax with cray pas. Instruct how to make the background drawn with either plaid, checkerboard, zigzag, or wavy lines. Make sure students use a pattern of colors.</p> <p>Discuss Acrostic Poetry. Once the poem is written during language arts class, bring to art and write the finished poems on their tail blanks using matching colored pencils. Glue cut-out poems to colored paper that matches their kites to make borders on the poems. Try to only leave a thin border of color around each poem. Glue poem to tail using tacky glue and allow to dry upside down.</p>	<p>Materials Required:</p> <ul style="list-style-type: none"> ● 12" square of tagboard (one per student) ● set of 12 craypas (one per 2 students) ● 12" of yarn or string (one per student) ● 1"x6" rectangle tagboard (4 per student) ● hot glue ● rulers ● poem example sheet ● blank tail boxes sheet ● Alpha boxes to assist in poem writing.
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<p><u>Literacy Connection:</u></p> <p><u>Super flyers</u> by Neil Francis; Illustrated by June Bradford</p> <p><u>Shibumi and the Kitemaker</u>, by Mercer Mayer</p> <p><u>Spring: an Alphabet Acrostic</u>, by Steven Shnur</p> <p><u>Henry and the Kite Dragon</u> by Bruce Edward Hall</p>	<p><u>Special Modifications and Accomodations:</u></p> <p>See attached sheet</p>
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Art Lesson Accommodations & Modifications

Grade 3: Acrostic Kites

<p>How did I: Provide multiple means of representation</p>	
<p>* options of perception</p>	<p>Use larger font size for the vocabulary bank, have photos available of kids flying kites to help stimulate brainstorming the poem.</p>

* options for language and symbols	Students may dictate the poem to be typed instead of handwritten typed on their own.
* options for comprehension	Students may use scaffolded options for composing the poem. Provide them with a vocabulary bank for assistance composing the poem.
How did I: provide multiple means of action and expression	
* options for physical action	Students may choose to color a printed picture of the flying creature and then cut and paste of their kite. Students with sensory issues may use crayon or marker, or some other less messy medium than crayon.
* options for expressive skills and fluency	Have the acrostic poem writing portion scaffolded for a higher chance of success.
* options for executive function	Pair the student with a partner that will assist. Have concrete visual examples of each step of the project.
How did I: provide multiple means of engagement	
* options for recruiting interest	If the weather permits, do a demonstration of a real kite, allowing each child to have a turn flying the kite. Can also show videos of extreme kite flying, kite battles, etc.
* options for sustaining effort and persistence	Allow students to outline instead of fill in background areas with color,
* options for self regulation	Have a checklist of tasks to accomplish for a successful project with incentive for completion. Offer verbal reminders of daily goals.

Art Lesson Reflections

Grade 3: Acrostic Kites

What worked:

Collaborating with the classroom teacher for the instruction of what an Acrostic poem is and the writing of the poem.

What didn't work:

Using cray pas to fill in the entire kite- it was way too time consuming and used too much cray pas. Also, it was a very messy medium and the kids needed to start at the top and work their way down, making sure to pull up their sleeves and use newspaper underneath. Also needed to use fixer once the projects were done. It was hard getting the classroom teacher to get the kids poems done in a timely manner without sounding pushy.

What I'll try different next time:

Instead of coloring in the background solidly, just draw a pattern of lines and do not fill in. Can even use crayon for coloring their flying animal and cray pas for the background.

Revised and Edited Student Samples:

Kindly kissing air
 Impressive inching high
 Ten times taller than me
 Extra exciting
 --Natalie, first grade poet

Kissing the wind
 Important to children
 Touching all the trees
 Exciting to fly a kite
 --Sara, first grade poet

Kites dip and sail in the beautiful blue sky.
 In a soft breeze is a good time to fly cool kites.
 Tie-dye kites are very pretty and beautiful.
 Everybody's kites have colorful imagination.
 Swooping, swirling, dip, and sail in the sky wonderful kites.
 --Hannah, second grade poet

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“A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3”

Mindy Tuescher-Crist

Lesson Plan

Grade: Three	Unit: Art and Design	Lesson Title: 9 patch quilt	Duration: 2 classes
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Priority Outcome:

PO.ART.01.01 Students will develop an appreciation for art periods, styles, and cultures

PO.ART.01.02 Students will develop a visual memory of iconic art.

Essential Concept:

- know that artisans and craftsman are valuable in the art world
- understand that art is all around us

Learning Objective:

- create their own pattern inspired by Amish 9-patch quilts
- generate their own designs

Instructional Options:

see attached sheet

Cross-Curricular Connection:

Geometry, History, Social Studies

Resources/Art History Connections:

- Video on Amish Quilts:
http://www.youtube.com/watch?v=nlv4C4KMd_g

<p><u>Assessment Tool:</u> project assessment</p> <p><u>Lesson Scope & Sequence:</u> Start the lesson by showing the video on Amish Quilts. Give examples of simple 9-Patch Designs. Instruct and demonstrate how cut patches in half if desired. Explain how not to glue anything without teacher ok. Use liquid glue. Emphas importance of symmetry. Once dry, used metallic fine line markers to add decorative stitches. Trim quilts, frame with a matching border and display as one collaborative quilt.</p>	<p><u>Materials Required:</u></p> <ul style="list-style-type: none"> ● 1 pound pkg handmade Thai paper assortment per 50 students, papers cut to 2” squares. ● pattern idea sheets ● liquid school glue ● metallic fine line markers ● construction paper for frames
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<p><u>Literacy Connection:</u> <u>Hidden in Plain View: The Story of Quilts and the Underground Railroad</u>, by Jacqueline Tobin <u>The Keeping Quilt</u> by Patricia Polacco</p>	<p><u>Special Modifications and Accommodations:</u> See attached sheet</p>
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Art Lesson Accomodations & Modifications
Grade 3: 9-Patch Quilt Collage

<p>How did I: Provide multiple means of representation</p>	
<p>* options of perception</p>	<p>use textured paper to differentiate between papers, use boldly patterned paper to see contrast, use thick bold lines in quilt template.</p>
<p>* options for language and symbols</p>	<p>Have example sheet pattern colors match patterned papers for easy copying of patterns.</p>
<p>* options for comprehension</p>	<p>Have both easy and difficult patterns for kids to pick from.</p>
<p>How did I: provide multiple means of action and expression</p>	
<p>* options for physical action</p>	<p>No cutting of squares, using double stick tape instead of gluing and flipping squares.</p>

* options for expressive skills and fluency	Students may make more complicated patterns, or students may also make simple patterns.
* options for executive function	Allow those finished to help those that are falling behind. Remind students of what they need to be finished with before the end of class.
How did I: provide multiple means of engagement	
* options for recruiting interest	Show a video explaining how quilts were used as communication in the Civil war as communication devices, show examples of extreme quilting, have local quilters bring in examples and do demo of quilting.
* options for sustaining effort and persistence	Use vibrantly patterned paper to spark interest with many color choices.
* options for self regulation	Give positive feedback for accomplished goals.

Art Lesson Reflections
Grade 3: 9-Patch Quilt Collage

What worked: Having all the papers cut and organized according to colors is helpful. Making sure the kids check with me before gluing is very important. Using labeled envelopes and paperclips to prevent loss of quilt pieces.

What didn't work:

Keeping piles organized is very tough! Kids get upset about not getting the color choices they want, kids want to choose all metallic and patterned paper- have a hard time understanding the 'less is more' idea.

What I'll try different next time:

Allowing students to only choose one type of metallic paper- and the rest must be simpler. Having several students that have a good grasp of color theory be assistant teachers to help with choosing colors that match. Having a local quilt maker show her art.

“A Progressive Art Curriculum with Special Education Accommodations and Modifications, Grades 1-3”

Mindy Tuescher-Crist

Lesson Plan

<u>Grade:</u> Three	<u>Unit:</u> Art and Design	<u>Lesson Title:</u> Why not a Blue Cat?	<u>Duration:</u> 2 classes
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Priority Outcome:

PO.ART.01.03 Students will learn and utilize the elements and principles of design.

PO.ART.01.06 Students will develop the ability to analyze, interpret, evaluate, and reflect upon both their own and other's art work

PO.ART.01.07 Students will become creative thinkers and effective problem-solvers.

Essential Concept:

- Know the definition of expressionism
- Understand the importance of abstract art and progressive and modern thinking.

Learning Objective:

- create an abstract drawing of a pet with an unnatural color.
- develop a patterned wall in the background, using correct overlapping of the floor and wall to show depth.
- The pet will be sitting on a oval rug with fringe showing overlapping again.

	<ul style="list-style-type: none"> ● Know Andy Warhol and his importance to world history. ● Learn about both the Fauvist period and the Pop art period in art history.
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<p><u>Instructional Options:</u> see attached sheet</p> <p><u>Cross Curricular Connections:</u> History, Social Studies</p>	<p><u>Resources/Art History Connections:</u></p> <ul style="list-style-type: none"> ● <u>Matisse</u> (Great Modern Masters) by Henri Matisse ● <u>Andy Warhol (Getting to Know the World's Greatest Artists)</u> by Mike Venezia
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<p><u>Assessment Tool:</u> project observation</p> <p><u>Lesson Scope & Sequence:</u> Read the book <u>Uncle Andy's Cats</u>. Discuss Warhol and his works. Show visuals of his most famous works, and discuss the Pop movement. Discuss Fauvism.</p> <p>Demonstrate how to draw pets by breaking them down into shapes with construction lines. Illustrate overlap and once drawn correctly, trace over with ultrafine black marker. Erase pencil marks. Color everything but the background. Cut out details and paste on the wallpaper scraps, as the larger piece the wall, and the smaller piece as the carpet.</p>	<p><u>Materials Required:</u></p> <ul style="list-style-type: none"> ● 9"x12" white drawing paper, pencils, ultra fine black marker, tacky glue, wallpaper scraps cut to 9"x12" and 4"x12" one each per student
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<p><u>Literacy Connection:</u> <u>Uncle Andy's Cats</u>, by James Warhola</p>	<p><u>Special Modifications and Accommodations:</u> See attached sheet</p>
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Art Lesson Accomodations & Modifications

Grade 3: Why not a Blue Dog?

How did I: Provide multiple means of representation	
* options of perception	Read the book using the document camera, use the infared speaker system while reading book and teaching the lesson,
* options for language and symbols	Read the book in Spanish or sign language. Discuss names of paintings in their native language.
* options for comprehension	Have dog and cat drawing examples broke down into step by step directions.
How did I: provide multiple means of action and expression	
* options for physical action	Have pet rubbing plates instead of drawing. Print pet clipart and allow to color and cut out. May add texture rubbings under clipart for the pet's fur.

* options for expressive skills and fluency	Allow students to make more than one pet or a more complicated background scene.
* options for executive function	Allow those finished to help those that are falling behind. Remind students of what they need to be finished with before the end of class.
How did I: provide multiple means of engagement	
* options for recruiting interest	Discuss Warhol's interesting life and encourage students to share personal stories of their own pets.
* options for sustaining effort and persistence	Make clear objectives for each class period that are attainable.
* options for self regulation	Give positive feedback for accomplished goals.

Art Lesson Reflections

Grade 3: Why not a Blue Dog?

What worked:

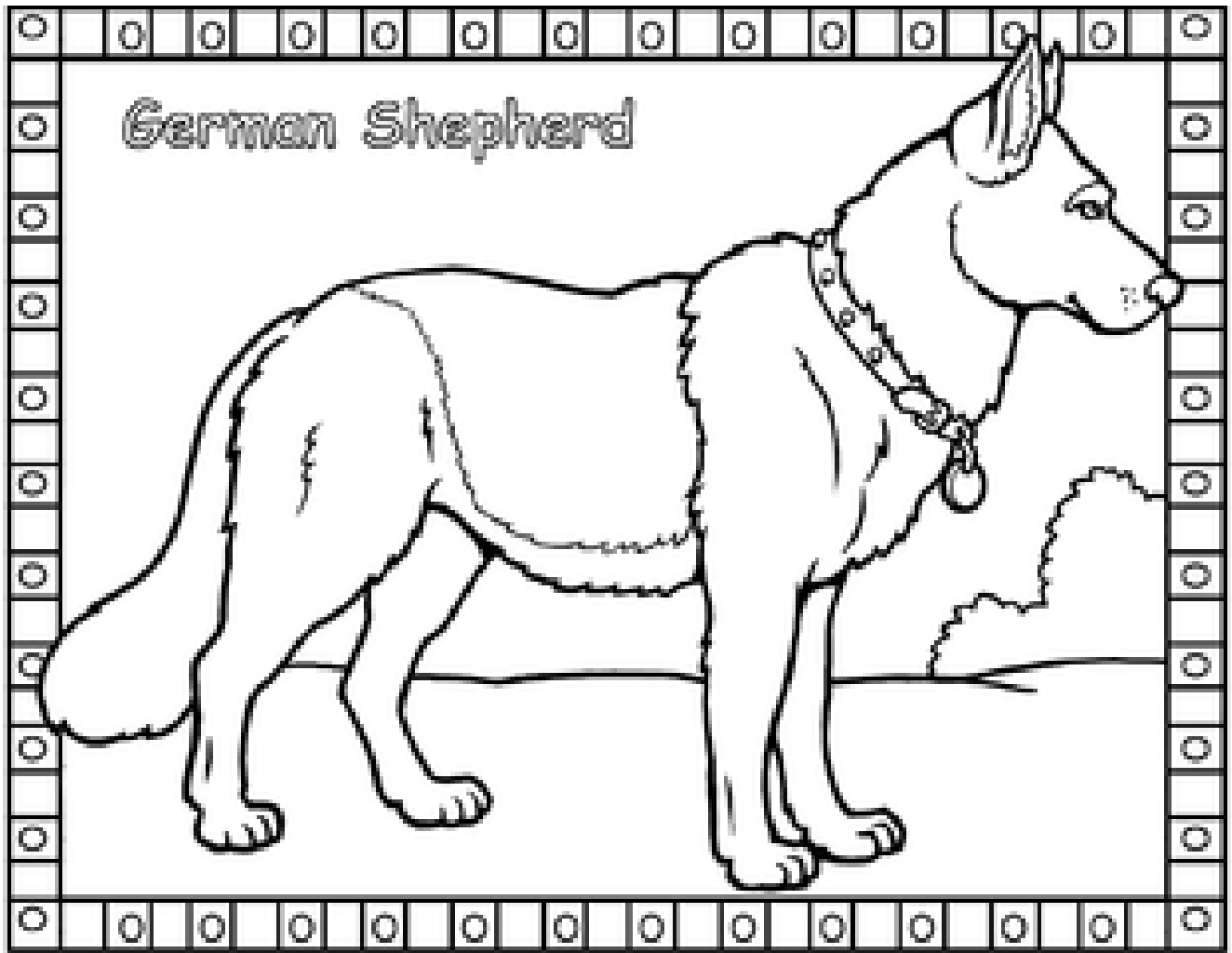
Having examples of dog and cat breeds for drawing reference. Having plenty of background papers to choose from. Making sure there was sufficient markers to borrow, as hardly any students had their own fine point black markers.

What didn't work:

The drawing examples were not big enough. Many students did not use enough glue. Many students drew much too small making it difficult to cut out details.

What I'll try different next time:

It would have been better to have each step broken down and illustrated. Better quality paper would have made for easier erasing. Using tacky glue instead of liquid. Reminding students to draw larger. Having examples of background items- chairs, sofas, lamps, etc.



Grade: Three	Unit: Art and Design	Lesson Title: Flat Stanley	Duration: 2 classes
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<p>Priority Outcome: PO.ART.01.04 Students will experience and develop motor and technical skills in multiple mediums in order to create quality art work PO.ART.01.07 Students will become creative thinkers and effective problem-solvers.</p>

<p>Essential Concept:</p> <ul style="list-style-type: none"> ● connect literature with everyday life ● understand 2-D vs. 3-D ● know that being a book illustrator is a career 	<p>Learning Objective:</p> <ul style="list-style-type: none"> ● create their own Flat Stanley, Stacy, Sally, etc. ● know that human bodies are 3-d
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<p>Instructional Options: see attached sheet</p> <p>Cross-Curricular Connections: Language Arts</p>	<p>Resources/Art History Connections:</p> <ul style="list-style-type: none"> ● Illustrating Children's Books: Creating Pictures for Publication Paperback by Martin Salisbury
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<p>Assessment Tool: project observation</p> <p>Lesson Scope & Sequence: Introduce lesson by Reading the first chapter of Flat Stanley. Hand out Stanley templates, both front and back. Have students personalize their Stanley/Stacy. Cut out, and attach back-to-back with glue stick. Send home letter asking for an address to mail Stanley/Stacy. Include teacher email for easy photo sharing of Stanley adventures. Collaborate with classroom teacher to teach proper envelope addressing and letter composition. Share returned Stanley's/Stacys and reflect upon the lesson.</p>	<p>Materials Required:</p> <ul style="list-style-type: none"> ● Flat Stanley handouts, templates, colored pencil markers ● notes to send home regarding addresses ● envelopes and stamps to mail Stanley
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<p>Literacy Connection: Flat Stanley by Jeff Brown, pictures by Scott Nash</p>	<p>Special Modifications and Accommodations: See attached sheet</p>
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How did I: Provide multiple means of representation	
* options of perception	Use an enlarged Stanley/Stacy template.
* options for language and symbols	Allow kids to make digital video clips and email instead of writing a letter and mailing.
* options for comprehension	Show a video of Stanley instead of reading the book. Or show a subtitled video of the book being read.
How did I: provide multiple means of action and expression	
* options for physical action	Have pre-printed clothes that can be cut and pasted instead of designing their own clothes for Stanley/Stacy.
* options for expressive skills and fluency	Allow kids to make very detailed or patterned clothes.
* options for executive function	Allow those finished to help those that are falling behind. Remind students of what they need to be finished with before the end of class.
How did I: provide multiple means of engagement	
* options for recruiting interest	Kids may copy their favorite clothes as Stanley's/Stacy's clothes.
* options for sustaining effort and persistence	Make clear objectives for each class period that are attainable.
* options for self regulation	Give positive feedback for accomplished goals.

Art Lesson Reflections

Grade 4: Flat Stanley

What worked:

The kids loved mailing their Flat Stanleys/Stacys. They also enjoyed designing his clothes.

What didn't work:

Kids were not responsible about bringing back the address sheets in a timely manner. Several kids took the work back to the classroom with the them and they were lost.

What I'll try different next time:

Give a clear deadline and consequences for failure to return the address sheet. Have students stay in a recess instead of allowing them to take work home. Do more digital emailing instead of mailing Stanley.

Grade: Three	Unit: Art & Design	Lesson Title: My New Clothes	Duration: 2 classes
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Priority Outcome:

PO.ART.01.06 Students will develop the ability to analyze, interpret, evaluate, and reflect upon both their own and other's art work.

PO.ART.01.08 Student will be able to communicate and express themselves through their art

Essential Concept:

- know what a self-portrait is versus a portrait
- identify famous self-portraits in the art room
- identify famous portraits in the art room
- explain how a portrait can be photography as well as paintings
- understand texture
- understand human anatomy and proportions

Learning Objective:

- create a self-portrait of themselves with new clothes
- successfully prepare sheets of rubbings using environmental textures and texture plates
- review history of rubbings and their uses
- talk about hot and cold colors for the background
- use proper facial proportions

Instructional Options:

see attached sheet

Resources/Art History Connections:

- Here's Looking at Me: How Artists See Themselves (Bob Raczka's Art Adventures) author, [Bob Raczka](#)

Assessment Tool: project observation

Lesson Scope & Sequence Start the lesson by introducing the technique of making rubbings. Distribute peeled crayons and texture plates to each table. Explain how each paper is to be filled with a variety of textures, colors, and overlapped textures and colors. Each paper of the two papers each student has is to be different from each other. Have the students trace the t-shirt tracer on one paper and the pants tracer on the other. Cut out the t-shirt and pants. Demonstrate how to overlap the t-shirt over the pants. Glue using liquid glue. When dry, demonstrate how to draw hands, feet, and head using proper proportions. Refer students to the example worksheets. Outline drawings with dark colored pencil. Color with colored pencil or crayon. Backgrounds are to be colored using a peeled crayon, no plates needed. Details of background may be colored using colored pencil.

Materials Required:

- 12"x18" drawing paper
- shirt and pants matboard tracer (12 each)
- 2 sheets 4"x6" drawing paper (2 per student)
- many peeled crayons, numerous colors
- texture plates (at least 12) or textured surfaces for rubbings
- glue and tape
- colored pencils, pencils, erasers, crayons

Literacy Connection:**Special Modifications and Accommodations:**

<u>The Emperor's New Clothes</u> by Hans Christian Andersen	See attached sheet
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Art Lesson Accomodations & Modifications

Grade 3: My New Clothes

How did I: Provide multiple means of representation	
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* options of perception	Having real fabric to compare to the texture plate rubbings.
* options for language and symbols	Having the texture plates labeled (bumpy, bricks, etc)
* options for comprehension	Discuss prior knowledge of fashion and clothing.
How did I: provide multiple means of action and expression	
* options for physical action	Use larger crayons for the rubbing step, tape down texture plates so the rubbings are easier to complete.
* options for expressive skills and fluency	Allow kids to make more complicated or simpler rubbings if desired and able.
* options for executive function	Allow those finished to help those that are falling behind. Remind students of what they need to be finished with before the end of class.
How did I: provide multiple means of engagement	
* options for recruiting interest	Allow kids to add personal cut-out details similar to their own clothing.
* options for sustaining effort and persistence	Make clear objectives for each class period that are attainable.
* options for self regulation	Give positive feedback for accomplished goals.

What worked:

The kids loved completing the rubbings! It was very helpful to have many texture plates to choose from and distribute the plates with the explanation that they were not to fight over certain ones they wanted. They could share with each other only if permission was asked and granted. Having many crayons peeled ahead of time was crucial- distributing the crayons in handfuls to each table was important to prevent crayons from falling on the floor and being crushed underfoot. Using a t-shirt tracer and pants tracer was very helpful. Checking for proper head, hand and feet proportion before kids finalized their drawings was very important.

What didn't work:

It was difficult for the kids to draw the shirt and pants. Drawing correctly proportioned hands, head, and feet was tough too.

What I'll try different next time:

Making sure the kids did simple rubbings for the background kept the focus on the portrait.

CONCLUSIONS AND REFLECTIONS

Teaching art is neither an exact science nor a static endeavor. It is an art- which is to say that it takes practice

and passion to improve one's skills. With continuing education in the science of how children learn, I have built upon my artistic ability to teach art. Every year that I have taught children, I have taken note of what worked, and what most definitely did not work. I would make plans the next year to approach either a problematic procedure a different way, or perhaps the way in which I approached a particular need or learning style. With the endless sources of information, resources, inspiration, and forums for collaboration, I feel like my teaching is better than it has ever been. I am constantly looking for either more concise ways to teach a particular Element or Principle, or perhaps a more creative and innovative technique that will grab the kids' attentions as well as integrate more of the Common Core or Literacy Standards. If I teach the lesson in the same way two years in a row, chances are I may not be able to improve the lesson, but I am never going to make up my mind to never change it.

Focusing on furthering my learning in Special Education has brought me much success in the classroom. It has helped me become a better teacher. With the gains in knowledge of the psychology behind the behaviors I encounter, I can more effectively ascertain the reasons for that behavior. With the reasoning behind the behavior, I can then tailor a more effective procedure or method in which to help that child improve his or her behavior. I can only hope that each year my skills as a teacher improve, as that is what the students of the future deserve, the most up-to-date, educated, and dedicated teacher I can be.

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<http://www.cast.org/udl/> (universal design)