

Tentative Schedule

Date & Class #	Homework to be Completed Before Class I usually mention the homework due the next session at the end of class and/or send out an email announcement, especially if the homework has changed from this tentative schedule.
Jan 9 #1	
Jan 11 #2	<ul style="list-style-type: none"> • Bring <i>Stories of Art</i> binder with inserts from class #1. • Print out <i>Stories of Art</i> "Theme 1" (pp.1-20) on CreatingMeaninginArt or bring device to access the Internet. • Consult "Muticultural Artists" on CreatingMeaninginArt under ARE 250. • Bring completed "Proposed Artist & Art Influence" and "Focused American Artist" graphic organizers for Themes 9 & 10.
Jan 16	Martin Luther King Day -- no classes
Jan 18 #3	<ul style="list-style-type: none"> • Bring "My Place" card. • Bring complete "Fee's Cape" graphic organizer • Email Erickson for approval of artist you wish to investigate. • Read "More about Inquiry about an Artwork" on CreatingMeaninginArt (Go to "Introduction to Art Inquiry", click on "Scaffold for Art Inquiry", click on blue square in upper right corner, then click "More about Inquiry about an Artwork"
Jan 23 #4	<ul style="list-style-type: none"> • Bring high-quality color reproductions of works by your approved artist.
Jan 25 #5	<ul style="list-style-type: none"> • Bring Inquiry Notebook with pages 1-5 completed. • View Coe & Broly art "Gallery" at http://www.creatingmenainginart.net/amm_cd.html (wait for download). Write one technical question about the work of each artist. • Print out or be prepared to access "Description Worksheet" on CreatingMeaninginArt under ARE 250.
Jan 30 #6	<ul style="list-style-type: none"> • Bring Inquiry Notebook with pages 1-6 completed. • Print out <i>Stories of Art</i> Theme 2 (pp. 21-27) on CreatingMeaninginArt or bring device to access the Internet. • Print out or be prepared to access "Closed-Ended Vs Open-Ended Questions" on CreatingMeaninginArt under ARE 250.
Feb 1 #7	<ul style="list-style-type: none"> • Vivid Description and Inquiry Notebook Blue Focus due • Read "Viewpoints for Art Understanding" (on CMA website under "Viewpoints"). • Bring two written questions about the "Viewpoints for Art Understanding" .
Feb 6 #8	<ul style="list-style-type: none"> • Bring scissors and stapler or arrange to share with classmate.
Feb 8 #9 Meet at Ceramic Res. Ctr. (Brickyard)	<ul style="list-style-type: none"> • Viewpoints Reflection due • Bring foldable to exhibition. • Print out or be prepared to access "What is an Instructional Activity?" on CreatingMeaninginArt under ARE 250.
Feb 13 #10	<ul style="list-style-type: none"> • Bring Inquiry Notebook with page 1 & 2 of gold Focus completed. • Print out <i>Stories of Art</i> Theme 3 (pp. 29-36) on CreatingMeaninginArt or bring device to access the Internet.
Feb 15 #11	<ul style="list-style-type: none"> • Bring Inquiry Notebook with gold pages 1-5 completed. • Read "More about Contextual Inquiry" on CreatingMeaninginArt (Go to "Introduction to Art Inquiry", click on "Scaffold for Art Inquiry", click gold square in upper right, then click on "More about Contextual Inquiry"). • Read "Style" and "Influence" under "More about Comparative Inquiry" on CreatingMeaninginArt (Go to "Introduction to Art Inquiry", click on "Scaffold for Art Inquiry", click green square in upper right, then click on "More about Comparative Inquiry".)
Feb 20 #12	<ul style="list-style-type: none"> • Print out <i>Stories of Art</i> Theme 4 (pp. 37-43) on CreatingMeaninginArt or bring device to access the Internet. • Bring completed "Patterns All Around Us".

Feb 22 #13	<ul style="list-style-type: none"> • Use a convenient colored medium to draw a tile pattern you imagine the Old Whistler designed for a palace (not described in story) or the pattern you imagine Bo created with stones. • Print out SOA Theme 5 (pp. 45-51) on CreatingMeaninginArt_or bring device to access the Internet. • Bring 200-500 words published about your artist in digital form.
Feb 27 #14	<ul style="list-style-type: none"> • Be prepared to teach Practice Lesson. • Submit one lesson for group.
Mar 1 #15	<ul style="list-style-type: none"> • Feature Article and Inquiry Notebook Gold Focus • Print out SOA Theme 6 (pp. 53-59) on CreatingMeaninginArt or bring device to access the Internet. • Print out or be prepared to access “KWL + FUN” on CreatingMeaninginArt under ARE 250.
Mar 5-13	Spring Break -- No Classes
Mar 15 #16	<ul style="list-style-type: none"> • Read <i>Stories of Art</i> Theme 7 (pp. 61-66) on CreatingMeaninginArt. • Complete "Actions & Consequences" graphic organizer. • Begin to reflect on "Metacognition" (gold bookmark). • Print out or be prepared to access “Objectives,” “Assessment Checklist” and “Viewing Objectives” on CreatingMeaninginArt under ARE 250.
Mar 20 #17	<ul style="list-style-type: none"> • Preparation for Microteaching
Mar 22 #18	Microteaching I conducted -- Counts as two absences.
Mar 27 #19	<ul style="list-style-type: none"> • Microteaching I Report due • Bring Inquiry Notebook. • Print out or be prepared to access “Interpretation Bubble Map” on CreatingMeaninginArt under ARE 250. • Print out or be prepared to access “Practice Interpretation of Coe’s <i>Still Life Winter</i>” and “Practice Interpretation of Brolly’s <i>Portrait of the Artist as a Young Man</i>” on CreatingMeaninginArt under ARE 250.
Mar 29 #20	<ul style="list-style-type: none"> • Bring hardcopy of published scholarly text (chapter, review, article, catalog entry, etc.) about your artist and/or his/her work. • Bring Inquiry Notebook with Red Focus pages 1-4 completed. • Print out or be prepared to access “Interpretation Bubble Map” on CreatingMeaninginArt under ARE 250. • Read “Interpretation” under “More about Interpretation and Planning” on CreatingMeaninginArt (Go to “Introduction to Art Inquiry”, click on “Scaffold for Art Inquiry”, click red square in upper right, then click on “More about Interpretation and Planning”).
Apr 3 #21	<ul style="list-style-type: none"> • Interpretation & Inquiry Notebook, including metacognition, due • Print out SOA Theme 8 (pp. 67-72) on CreatingMeaninginArt or bring device to access the Internet. • Print out or be prepared to access “Step-By-Step Art Making Process” on CreatingMeaninginArt under ARE 250.
Apr 5 #22	<ul style="list-style-type: none"> • Bring any questions you may have about microteaching II. • Print out or be prepared to access “Assessment Guides (Rubrics)” on CreatingMeaninginArt under ARE 250.
Apr 10 #23	Microteaching II conducted--Counts as two absences.
Apr 12 #24	<ul style="list-style-type: none"> • Microteaching II Report due
Apr 17 #25	<ul style="list-style-type: none"> • Read "National Visual Arts Standards" under "Decoding the Visual Arts Standards" in CreatingMeaninginArt. • Print out or be prepared to access “Theories of Development” on CreatingMeaninginArt under ARE 250.
Apr 19 #26	<ul style="list-style-type: none"> • Bring published scholarly text about your artist.
Apr 24 #27	<ul style="list-style-type: none"> • Elementary & HS Texts due •
Apr 26 #28	<ul style="list-style-type: none"> • In writing, identify the three most important skills you learned in ARE 250 and how you might use those skills in the future. • In writing, offer one piece of advice for students taking ARE 250 in the future.

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ARE 250 Handbook Supplement (Posted under "ARE 250" on CreatingMeaninginArt.net)

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**ARE
250**

Syllabus

Catalog Description: Using inquiry and literacy processes to teach young people through adults to make and understand art. (ARE 250 satisfies the Teachers College requirement of teaching reading across content areas.)

Objectives

1. Students will be able to use development theory to predict how learners of different ages understand art and make art.
2. Students will be able to analyze how broad themes and key art questions increase transfer of learning between art viewing and art making, across the curriculum, and to life beyond school.
3. Students will be able to inquire into facts and draw conclusions about prominent artists' artworks as the basis for designing both art viewing and art making lessons.
4. Students will be able to write informational and functional texts for elementary, middle school, and high school readers.
5. Students will be able to select and excerpt content-rich, complex art texts for advanced high school readers.
6. Students will be able to analyze the literary structure of historical art fiction and also analyze, interpret, conclude, and draw inferences based on that fiction.
7. Students will be able to design lessons that integrate various reading activities (silent, paired, dramatic, and fluent reading; before, during, and after reading activities; and graphic organizers) to support art learning.
8. Students will be able to plan, implement, and reflect critically on art instruction.

Course Materials

Hardcopy for your own binder, which you should bring to every class session

- ARE 250 Handbook (Tentative Schedule, Table of Contents, Syllabus, and Assignments)
- Stories of Art (Title Page with World Map, theme dividers and graphic organizers for ten instructional units)

Hardcopy Inquiry Notebook and Instructional Bookmarks

- You will record the inquiry process you use in writing three papers about the artist you select to investigate all semester and will also develop plans for teaching based on your artist and her/his work.

Access at *Creating Meaning in Art* (creatingmeaninginart.net)

- Introduction to Art Inquiry
- Thomas Hart Benton Samples
- Stories of Art
- Viewpoints
- Decoding the National Standards
- Visual Arts Standards-Based Curriculum
- Tempe Center for the Arts Online Curriculum
- ARE 250 Handbook Supplement
- Other Resources for Teaching Art Inquiry

Evaluation

Assignments & Percentages of Grade (Boldfaced in the Schedule)	Grade	Points
15% = Vivid Description and Inquiry Notebook		
Detailed description of an artwork by the artist you are investigating this semester together with evidence of your inquiry and thinking about teaching in your inquiry notebook.		
10% = Viewpoints Reflection		
Reflection on ideas you tend to use to understand the art of others and your own art making priorities with implications for middle school students.		
15% = Feature Article and Inquiry Notebook		
Essay on contextual information about your artist that sheds light on her/his work together with evidence of your inquiry and thinking about teaching in your inquiry notebook.		
15% = Microteaching I Report		
Report on your 15-minute teaching of several classmates (as if they were middle school students) with focus on careful art viewing and connections to contextual information. Report includes lesson plan, assessment, instructional resources, and reflection.		
15% = Interpretation & Inquiry Notebook		
Your own interpretation of an artwork by the artist you have been investigating that is informed by the perspectives of others together with evidence of your inquiry and thinking about teaching in your inquiry notebook.		
15% = Microteaching II Report		
Report on your 15-minute teaching of several classmates (as if they were middle school students) with a brief art making activity. Report includes lesson plan, assessment, instructional resources, and reflection.		
10% = Elementary and High School Texts		
Handout about your artist designed for elementary students and published text about your artist designed for high school student		
5% = Stories of Art Homework and Participation (throughout the semester)		
Homework and in-class individual and group activities		
TOTAL POINTS		

Grade Calculations

A+ =	970-1000
A =	930-969
A- =	900-929
B+ =	870-899
B =	830-869
B- =	800-829
C+ =	770-799
C =	700-769
D =	600-699
E =	0-599

A grade of "B-" or better is a requirement of the BFA in Art Education degree program.

Grade	5%	10%	15%
A+	50	100	150
A	48	96	144
A-	45	92	138
B+	44	88	132
B	42	84	126
B-	40	80	120
C+	39	77	114
C	37	74	108
C-	35	70	105
D+	34	67	101
D	32	63	95
D-	30	60	90

Application for Art Education Program

You may apply to be admitted to the Art Education program AFTER you have earned a B- or better in ARE 250. Plan to meet with your Herberger adviser first and then with art education faculty member (Dr. Stokrocki, Dr. Young, or me) before submitting your application to complete your list of Proficiency courses. Do not wait till the last day to meet with the faculty member. Your Proficiency must have a concentrated focus, not a set of unrelated courses.

Policies

Attendance Policy

Be in class on time, for the entire class. Good attendance (few missed class, certainly not more than three) is essential to understanding the content and concepts of the class and will be considered when calculating the participation points for your final grade. Missing a microteaching day will count as two absences. If you miss class or are late, you will miss valuable opportunities to learn and will miss participation assignments done in class. If you miss class or are late, please check with a classmate "buddy" about what was covered during your absence. **Withdrawal Deadline = April 2**

Participation

Turn off all phones and laptops in class, except to access *Stories of Art* or ARE 250 information or worksheets.

Wait for break around 2:30ish. Otherwise step out only for emergency/necessity.

Bring your course binder to class everyday. Insert printouts in appropriate sections. If you prefer to access the handbook online, it is your responsibility to bring a device to access any online information or worksheets listed for the class in the Tentative Schedule.

Be sure that you have completed the assigned homework before class. When homework includes a worksheet from *CreatingMeaninginArt* you may print out a hardcopy to complete for submission or submit your work on plain paper marked with headings and section numbers from the online worksheet.

Late Policies

One-third of a grade will be deducted for each day (including weekends and holidays) that a project is late. Submit hardcopy to me in class. Any work submitted after the class session when it is due will be considered late.

If you do not submit your project directly to me, place a hardcopy in my mailbox in room 102 and send an electronic copy to me at m.erickson@asu.edu so I can record when it was received. The email attachment tells me when you submitted the assignment. I shall not print out electronic assignments but shall grade hardcopies only. Please do not submit work by sliding it under my office door. No work will be accepted after the last day of classes. The last class of ARE 250 is April 26. The last day of classes is April 28. See me in advance, for any requests for exceptions. Any emergencies that affect your work must be documented.

Academic Dishonesty

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy:

http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.

It is unethical to use the words of others as your own -- even if you do so unintentionally. Be sure to use quotation marks to set off sentences or phrases written by others and credit the original writer. See specifics in Inquiry Report assignments.

Communication

Be sure to check your **ASU email** every day or you may miss class or other official School of Art or ASU messages.

Email = m.erickson@asu.edu

Office = ART 254

Tentative Office Hours = Mondays & Wednesdays 3:30-4:30PM

Sometimes more than one student may want to meet with me at the same time and occasionally (rarely) I am called away from my office during office hours. Even though you're welcome to just "drop in", you can be sure I'm available at a particular time if you email or see me in class to make an appointment.

Special Accommodations

Any student needing a special course-related accommodation due to a physical and/or learning impairment must bring this to my attention with appropriate documentation within the first week of class so that learning needs can be addressed effectively. Students must contact the ASU Disability Resource Center

(<http://www.asu.edu/studentaffairs/ed/drc/#>) to document a disability. Accommodations cannot be made retroactively.

Websites

CreatingMeaninginArt.net
Arizona Reading Standards - azed.gov/standards-practices/ (Click on "English Language Arts/Literacy.)
Artcyclopedia – artcyclopedia.com/
Art History Links - witcombe.sbc.edu/ARTHLinks.html
Artlex.com [extensive online art dictionary]
ArtsConnectEd -- artsconnected.org/ -- extensive access to thousands of artworks at the Minneapolis Museum of Art and the Walker Museum, which teachers may use to make their own online presentations.
Dolch High Frequency Word List -- uen.org/k-2educator/word_lists.shtml
Fry Readability Graph -- school.discoveryeducation.com/schrockguide/fry/fry.html -- scroll down to print out graph and directions for using the graph
Creating Meaning in Art -- CreatingMeaninginArt.net (*Stories of Art* and other ARE 250 course materials)
Tempe Center for the Arts online units -- tempe.gov/TCAEducation
Online readability-level calculator - readability-score.com
Anne Coe - annecoe.com/
Michael Brolly - michaelbrolly.com/

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Vivid Description

How To Prepare

Imagine you would like to share your discoveries about an artwork with a friend (or family member, co-worker, etc.) and no reproduction is available.

Write a rich, detailed description of the artwork that “paints a vivid picture” of what you find most visually interesting and compelling about the work.

Resist the temptation to interpret, to judge, or to give background information about your artist. Stay focused on what anyone could see in the original, or in a good reproduction.

What to Submit

1. Begin your description with a high quality reproduction carefully captioned with basic identification information about the work:

- artist,
- title (remember to italicize),
- date,
- culture of your artist
- size (in feet and/or inches),
- materials, and
- location

2. Write a two-to-three page double-spaced description in essay form.

Be sure to include somewhere in your text:

- subject matter, if any,
- formal description/analysis (elements and principles), and
- technical features.

3. List complete references for all resources you consulted for this report. Include the online, print, museum, or other source for your reproduction. When citing websites, include the author or institution (university, museum, etc.) responsible, not just a website address.

Edit for correct grammar and spelling. Staple your report. Italicize titles of artworks.

Notebook Inquiry (Blue Bookmarks)

Submit Inquiry Notebook sections 1- 12 with your Vivid Description.

Submit sections 13 & 14 as homework one class session after your graded Vivid Description has been returned to you.

Viewpoints Reflection Assignment

How to Prepare

Complete the Viewpoints exercise (“Viewpoints: Exploring How You Understand Art”) with the following four artworks:

- 1) The reproduction to which you responded in class,
- 2) Your choice of an artwork by Anne Coe (<http://www.annecoe.com/>) or Michael Broly (<http://www.michaelbroly.com/>)
- 3) One of your favorite artworks, and
- 4) The modern or contemporary artwork you propose to investigate in detail throughout this semester.

Also, complete the “Art Making Priorities” exercise.

Record your responses to each of the four artworks listed 1-4 above as well as your “Art Making Priorities” responses on the “Viewpoints Record Sheet.”

Review “Viewpoints for Art Understanding” by Erickson and Clover (on CreatingMeninginArt under “Viewpoints”) and compare your results on the “Viewpoints Record Sheet” with their theory. The exercise is not so much a diagnosis as stimulation for your own reflection. Draw your own conclusions about how well (or not so well) you believe your results reflect the viewpoints you actually use. Additionally, consider whether the viewpoint/s you tend to use to understand the art of others is consistent with the viewpoint/s you use in your own art making.

Be careful to look for possible “false positive” Plural Artworld results. Using the Plural Artworld Viewpoint goes beyond cultural understanding. You can show your use of the Plural Artworld Viewpoint in several ways: 1) by applying art ideas and norms from an artworld different from your own; 2) by indicating the challenges of understanding artworks made in artworlds other than your own; or by consciously selecting a viewpoint (set of ideas) appropriate to the particular artwork you are viewing.

Think back to occasions when you have had strong positive or negative responses to at least three particular artworks (or images) from your past. Describe some of those responses to further illustrate the Viewpoint/s you tend to use and how they have evolved or tended to remain constant.

Try to think back to the kind of visuals and/or artworks you enjoyed when you were in middle school (grades 6-8). Also consider how you might have responded to the artwork you are considering studying this semester if you had seen it when you were in middle school.

What to Submit

Wordprocess, double-space, spell check, proof read, and staple your paper. Use the UPPER CASE headings below in your paper. Italicize titles of artworks.

I. VIEWPOINTS ANALYSIS (essay form)

A. MY RESULTS

- What viewpoints do your responses to the four assigned artworks and your own art making priorities (as scored on Viewpoints Record Sheet) suggest about the viewpoints you tend to use?
- Explain your conclusions with evidence from your responses.
- Are your viewing and making viewpoints consistent? Refer to specific features of artworks.

B. MY REFLECTION OF THE ACCURACY OF RESULTS

How well do the general descriptions of viewpoints as presented in “Viewpoints for Art Understanding” by Erickson and Clover accurately describe the ideas you tend to use as identified on your Viewpoints Record Sheet?

Explain. Address ideas elaborated in article not just definitions on worksheets.

C. MY PAST VISUAL EXPERIENCES

What do your strong responses to at least three specific artworks that you remember from your past (other than the assigned artworks) tell you about the consistency or evolution of your viewpoint/s?

Be sure to specify those artworks.

II. SPECULATION ABOUT MIDDLE SCHOOL RESPONSE (essay form)

A. MIDDLE SCHOOL VIEWPOINT/S

In general, what Viewpoint/s do you think middle school students might tend to use?

B. MIDDLE SCHOOL STUDENTS’ RESPONSE TO MY ARTIST’S WORK

How might their Viewpoint/s affect how they respond to your artwork?

C. Identify aspects of that artwork that you believe middle school students might most appreciate or understand.

III. ATTACHMENTS

- Attach your Viewpoints Record Sheet
- As possible, attach printouts or photocopies of artworks you discuss in your paper.

Feature Article

How To Prepare

Imagine that a regional or national art museum has asked you to write an article about an upcoming exhibition of works by your artist that will give readers significant information about the artist's background and art experience to help them better appreciate the exhibition. Or you might imagine you are the curator of such an exhibition and are writing a text panel or brochure to introduce the artist. Do not focus on meaning as that will be the focus of your Interpretation paper.

What To Submit

1. Begin with a high quality reproduction carefully captioned with basic identification information about the work:

- artist,
- title,
- date,
- culture of artist
- size (in feet and/or inches),
- materials, and
- location.

2. Write a three- or four-page, double-spaced page feature article. Focus on contextual and comparative facts, not interpretation.

Your paper should provide:

- basic biographical information
- information about the artist's background
- comparisons to other artworks (style or art influence) that shed light on the featured artwork.



3. Include reproductions of key artworks by your artist and by other artists that will be used in your article. Caption each artwork with basic identification information.

4. List complete references for all resources you consulted for this report. Include the online, print, museum, or other sources for your reproduction. When citing websites, include the author or institution (university, museum, etc.) responsibility. Be aware that Wikipedia is not considered a scholarly reference. So, as recommended by Wikipedia's founder, use it not as a final reference but as a pathway to references that list the author or organization responsible for posted information.

5. Edit for correct grammar and spelling. Staple your report. Italicize titles of artworks.

Notebook Inquiry (Gold Bookmarks)

Submit Inquiry Notebook sections 1- 11 with your Feature Article.

Submit sections 12 & 13 as homework one class session after your graded Feature Article has been returned to you.

Microteaching I Report

How to Prepare

Plan a 15-minute lesson for middle school students that presents your artist and artwork through activities designed to engage your classmates ACTIVELY with learning. Plan to conduct your lesson in room 232 with two or four classmates playing the roles of middle-school students. Other microteaching sessions will be happening simultaneously in the classroom. Focus on engaging students actively in viewing art. Your second microteaching lesson will focus on art making.

TITLE: Write a memorable title in no more than five words.

OBJECTIVES (Review "Objectives" and "Viewing Objectives" in online ARE 250 Handbook Supplement)

Write two observable (or audible) and measurable objectives:

1) One objective should be focused on engaging students in careful viewing (LOOK) at your modern or contemporary artwork. Your Vivid Description will give you a good starting place.

2) The other objective should be focused on understanding the contextual facts (LEARN) surrounding your artwork or on comparing your key artwork to other artworks (COMPARE). Your Feature Article should give you useful information.

RESOURCES: You are responsible for providing all supplies for your own microteaching.

Decide how you will show your artwork and whether you will show other reproductions.

Develop a two-page illustrated, informational reading handout about your artist and his/her context appropriate for middle school students to use in your lesson. Do not write in all CAPS. Consider middle school readability (sentence length, number of syllables in words, students' background knowledge, proportion of text, image, and empty space). If you use a worksheet, it should be in addition to your expository handout.

What other resources will you need to bring? For example, other reproductions, pencils, worksheet, tracing paper, color swatches, etc. Bring a laptop, is you will be using one.

VOCABULARY

What words might some middle school students not know? How can you define those words in a way that middle school students will understand?

ACTIVITIES (Review "What is an Instructional Activity?" in online ARE 250 Handbook Supplement)

Plan activities that introduce and guide students in achieving your two objectives. This lesson should focus primarily on LOOK, LEARN, or COMPARE skills.

How will you involve students in looking carefully at your artwork, and also perhaps at other artworks?

Will you use before, during, or after reading activities to engage your students actively with your handout? Will you preteach key vocabulary? Below are some sample activity starter verbs.

Display ...

Explain ...

Ask students to ...

Demonstrate...

Observe and provide feedback on...

Lead discussion by asking questions _____, _____, and _____ (Avoid closed-ended questions and yes/no questions.)

Introduce worksheet titled ...

Distribute _____, _____, and _____ (art supplies)

Ask students to tell about...

How will you engage students in careful viewing? How will you use your expository handout?

ASSESSMENT PLAN (See "Assessment Checklists in online ARE 250 Handbook Supplement)

Plan some way to assess your students' learning, such as contributions to the discussion, ability to accurately point to something, a short writing assignment or worksheet, very short visual making assignment, etc. Your students should be learning how to better see/analyze/understand your artist's work, not how to generate ideas for their own art. Your second microteaching lesson will focus on students' being inspired by your artist in their own art making.

After you finish teaching, collect any student work, or quickly write notes about how well each of your classmates demonstrated his/her achievement of both the objectives you taught as evidence of your students' learning as well as yfor your reflection. Feel free to audio record your session and/or take photographs so you can analyze it later.

(continued on next page)

What to Submit

Wordprocess, proofread, spell check, and staple your report. Use the following UPPER CASE headings in that report:

1. LESSON PLAN

TITLE OF LESSON



OBJECTIVES

1. Students will be able to ... (looking skill).
2. Students will be able to ... (skill involving contextual or comparative understanding).

ACTIVITIES

Write instructions for exactly what teachers are to do.

ASSESSMENT PLAN

Include assessment checklist for each objective.

LIST OF RESOURCES

Make a list of resources or supplies used by you or your "students."

VOCABULARY

List words with which some middle school students may not be familiar. Star (*) art-specific vocabulary.

2. ASSESSMENT REPORT

Apply your assessment checklist guide to assess your classmates' ("students'") learning. How well did each of your "students" achieve each of your objectives? How do you know? Include evidence for that learning.

3. REFLECTION

This is a very important part of your paper. Analyze what was successful and what needs improvement in your planning and teaching. Critical self-reflection is more important than making your experience sound good. The point of this microteaching experience is to get your feet wet teaching, but also to demonstrate that you can learn from your experience.

OPTIONAL: If some aspect of your lesson plan could be much improved, you may wish to submit a revised version, for example, revised objectives/s, activities, assessment plan, or resources. You may also choose to submit a revised two-page illustrated informational handout. Please highlight revisions.

4. ATTACHMENTS

Two-page illustrated, informational handout

Printout of the readability-score results. (readability-score.com)

Any additional reproductions, worksheets

Any PowerPoint you may have used

Interpretation

How To Prepare

Imagine you have an adult friend (or family member, or co-worker, or classmate) who has had very little art experience and has always assumed that, beyond personal preference, the obvious criteria for judging art are beauty, realism, and skill. You want to show this person that artworks can also be important or interesting because they are meaningful. Your friend (or family member, or co-worker, or classmate) has agreed to go visit your artwork and has asked for your help in understanding it.

See "Art Interpretation Bubble Map and Evidence and Viewpoints for Interpretation in online ARE 250 Handbook Supplement).

What to Submit

Edit for correct grammar and spelling. Staple your report. Italicize titles of artworks.

1. Begin with a high quality, color reproduction carefully captioned with basic identification information about the work:

- artist,
- title,
- date,
- culture of your artist
- size (in feet and/or inches),
- materials, and
- location.

2. Write your own two-to-three page, double-spaced interpretation of the meaning or significance of your artwork.



- Somewhere within your text, express your interpretation as articulately as you can in one sentence. **Bold face** that sentence. You might begin your interpretation sentence with "This work is about..."
- Support your interpretation with facts about the artwork itself and with contextual facts. Do not rely entirely on subject matter but also explain how form (elements and principles) and/or technical features help express the meaning, mood, or message of the artwork. You may also refer to other artworks if those connections support your interpretation.
- Include at least one direct quotation from your artist. If you cannot find a comment by your artist, quote two different art specialists. The art specialist's comments need not necessarily refer specifically to the work you are interpreting.
- Include at least one quotation from an art specialist writing about your artist and/or his/her work. Identify the role the art specialist plays in the artworld. The art specialist's comments need not necessarily refer specifically to the work you are interpreting.

3. List complete references for all resources you consulted for this report. Include the online, print, museum, or other sources for your reproduction not just the website address. When citing websites, include the author or institution (university, museum, etc.) responsible. Be aware that Wikipedia is not considered a scholarly reference. So, as recommended by Wikipedia's founder, do not use it as a final reference but as a pathway to references that list the responsible author or organization responsible.

Notebook Inquiry (Red Bookmarks)

Submit **ALL** Inquiry Notebook sections 1- 10 with your Interpretation.

Microteaching II Report

How to Prepare

Plan a 15-minute art-making lesson for middle school students inspired by the work of the artist you've been investigating. Review the three "Teaching" sections of your notebook as starting points.

Plan to conduct your lesson in room 232 with two or four classmates playing the roles of your students. Other microteaching sessions will be happening simultaneously in the classroom.

TITLE

Give your lesson a short "catchy" title. If not "catchy," at least, make it short.

OBJECTIVES (Review "Objectives" in online ARE 250 Handbook Supplement)

Write two observable and measurable objectives that address art making.

LIST OF RESOURCES AND SUPPLIES (Review "Step-By-Step Art-Making Process" in online ARE 250 Handbook Supplement)

Decide which artwork/s by your artist you will use in your lesson.

Develop a two-page illustrated, step-by-step handout (or PowerPoint) focused on art making appropriate for middle school students that identifies and illustrates steps in a technical process or steps in artistic decisions making. Consider middle school readability (sentence length, number of syllables in words, and background knowledge). The third (and sometimes fourth) lesson in most Tempe Center for the Arts online units includes illustrated step-by-step instructions.

Make a teacher sample, perhaps like one of the three you started in your Inquiry Notebook. Your teacher samples should use middle school-appropriate materials. It will serve as an example for your students. You may even be able to use in-process photos of your sample in your step-by-step handout PowerPoint.

You are responsible for providing supplies needed for the activity. You may ask your "students" to bring particular equipment or supplies. Be prepared for the possibility that some may not remember to do so.

VOCABULARY

What words do you think some middle school students might not know? Include some art specific words. Can you define those words in a way that middle-school students will understand? Might it be a good idea to preteach some of these words?

ACTIVITIES (Review "What is an Instructional Activity?" in online ARE 250 Handbook Supplement)

Plan activities that introduce and guide students in achieving your two objectives.

See Tempe Center for the Arts activities for model instructions for teachers using imperative verbs directing teachers, for example:

Display ...

Explain ...

Ask students to ...

Demonstrate...

Observe and provide feedback on...

Lead discussion by asking questions _____, _____, and _____

Avoid closed-ended questions and yes/no questions.

Introduce handout titled ...

Demonstrate ...

Distribute _____, _____, and _____ (art supplies)

Ask students to tell about...

Direct clean up. (How much time will you need for clean up? Should you cover the table?)

ASSESSMENT (Review "Assessment Checklists" and "Assessment Guides/Rubrics in online ARE 250 Handbook Supplement)

Plan some way to assess your students' learning, such as contributions to the discussion, a short writing assignment or worksheet, use of an element or principle of design, use of a technical process, etc. You may develop an assessment checklist, or, if you want to challenge yourself, consider developing an assessment guide.

After you finish teaching, collect or photograph any student work, and/or quickly write notes about how well each of your classmates demonstrated his/her achievement of both the objectives you taught. You will need this as evidence of students' learning as well as for your own reflection.

(continued on next page)

What to Submit

Word process, spell check, proofread, and staple your report (or submit it in a folder). Use the following UPPER CASE headings in that report:

1. LESSON PLAN



TITLE OF LESSON

TWO OBJECTIVES

1. Students will be able to ... (Include at least one objective focused on a technical skill or formal skill (an element or principle – but not focal point.)
2. Students will be able to ... (Include a second creating skill. Time will probably not be sufficient for a presenting skill.)

ACTIVITIES

Write instructions for exactly what teachers are to do. Include specific details.

ASSESSMENT PLAN

Include either an assessment checklist for each objective or a four-level assessment guide for each objective, if you choose.

LIST OF RESOURCES AND SUPPLIES

Make a list of resources or supplies used by you or the students, including step-by-step handout or printout of PowerPoint and your teacher sample.

VOCABULARY

List words with which some middle school students may not be familiar.
Star (*) art-specific vocabulary.

2. ASSESSMENT REPORT

Apply your assessment checklist (or four-level assessment guide) to assess your classmates' ("students") learning.

How well did each of your "students" achieve each of your objectives?

How do you know? Provide evidence for that learning.

3. REFLECTION

This is a very important part of your paper. Analyze what was successful and what needs improvement in your planning and teaching. Be specific about how you would improve, for example, revised objectives, revised handout, better teacher sample, etc. Critical self-reflection is more important than making your experience sound good. The point of this microteaching experience is to get your feet wet teaching, but, at least as importantly, to demonstrate that you can learn from your experience.

OPTIONAL: If some aspect of your lesson plan could be much improved, you may wish to submit a revised version, for example, revised objectives/s, activities, assessment plan, or resources. You may also choose to submit a revised two-page illustrated functional handout or PowerPoint. Please highlight revisions.

4. ATTACHMENTS

Copy of your two-page, step-by-step, illustrated, functional reading (or printout of PowerPoint) focused on art making.

Your own teacher sample that follows the instructions in your lesson.

Any other information sheet or handouts

Elementary and High School Texts Assignment

How To Prepare

For Microteaching I you designed an informational reading handout based on your understanding of the reading skills, cognitive and artistic development, and background knowledge of middle school students. In this two-part assignment your challenges are 1) to develop an illustrated informational reading handout for elementary students and 2) to find and prepare a print or electronic publication about your artist that is appropriate reading for advanced high school students.

What to Submit

Word process, carefully design, and proofread all parts of your assignment. Staple together all parts of your assignment.

ELEMENTARY TEXT

Submit a two-page, illustrated, informational handout for second, third, or fourth grade students designed to introduce your artist.

- Proofread very carefully. There should be no spelling or grammatical errors in a handout for students.
- Include at least one (probably more than one) artwork by your artist with identification information. Also include a photo of your artist.
- Consider elementary grade readability (sentence length, number of syllables in words, and background knowledge)
- Include a copy of readability-score.com to check the appropriateness of readability level (2.0 -4.9).
- As you design your handout, consider the ratio of words to images and to blank space.
- When you refer to places, cultures, events, things, or people in your text, ask yourself whether elementary children will likely be familiar with your reference. If not, delete the reference or consider using an image or verbal explanation to help your students understand it. Consider prior knowledge and interests of elementary children.

HIGH SCHOOL TEXT

Submit a two-page excerpted, complex, scholarly (by a critic, art historian, curator, or other artist) published text about your artist that you think is appropriate for advanced high school reading.

- Title the text
- Include bibliographical information (author, title, date, journal/book/website, page/s or URL), including the role of writer in the artwork.
- Include an image of your artist and one or more good reproduction of a carefully selected artworks captioned with the artwork's title, date, materials, size, and current location.
- You may need to insert your own explanatory or transitional text within the published text. If you do, set off your words within brackets ([]). If you leave out words, replace them with ellipses (...). You still need a period, if the deleted words are at the end of a sentence.
- If the writer included quotations, set off those quotations within quotations with single quotation marks (' ').
- As necessary, cut the text to a length appropriate for class use (Maximum two pages).
- Do not use text from Wikipedia, though you may use that site to search for other publications. You might wish to supplement published information with text you write that provides relevant contextual information.
- Include a copy of readability-score.com to check the appropriateness of readability level (9.0 - 12.9).

TWO VOCABULARY LISTS (both elementary and secondary vocabulary lists may appear on one page.)

List words with which some elementary students may not be familiar.

Star (*) art-specific vocabulary.

List words with which some secondary students may not be familiar.

Star (*) art-specific vocabulary.

Multicultural Artists

This is a sampling of US artists with non-European heritage. There are many more. You need not choose an artist from this list.

You'll be writing three papers about a specific artwork made after 1916. You can write your "Vivid Description" paper largely by very carefully analyzing the artwork or a good reproduction. Your "Feature Article" paper will require background information about the artist. Your "Interpretation" paper asks you to quote statement/s by the artist and well as comments by at least one art specialist (critic, art historian, other artists, etc.).

You will also be planning two lessons: the first focused on understanding artworks by your artist, the second on making art inspired by the work of your artist.

Do an Internet search to assure yourself that sufficient information is available before committing to a particular artist for the semester.

Asian American Artists

Hung Liu
Nam June Paik
Maya Lin
I.M. Pei
Roger Shimomura
Yasuo Kuniyoshi
Isamu Noguchi
and more

Native American Artists

Jaune Quick-To-See-Smith
Fritz Scholder
Ray Stevens
Richard Hunt
Nora Naranjo-Morse
Francis J. Yellow
Allan Houser
Willard Stone
Harrison Begay
Kicking Bear
Kay Walkingstick
Roxanne Swentzell
Baji Whitethorne
Shonto Begay
Harry Fonseca
Geromina Cruz Montoya
Beverly Blacksheep
and more

Mexican American Artists

Carmen Lomas Garza
Fidencio Duran
Diane Gamboa
Frank Romaro
Malaquias Montoya
Isabel Martinez
Tony Ortega
Enrique Chagoya
Maria C. Martinez
Pattsi Valdez
George Yepes
Frank Ybarra
Ester Hernandez
Cesar A. Martinez
Alfredo Arreguin
Judy Baca
Harry Gamboa
Gillermo Gomez-Pena
and more

African American Artists

Kehinde Wiley
Carrie May Weems
Mel Edwards
Barley L. Henricks
Romare Bearden
David Hammons
Lisa Corinee Davis
John T. Biggers
Margo Humphrey
Hale A. Woodruff
Elizabeth Catlett
Jacob Lawrence
Faith Ringgold
Aaron Douglas
Lois Marilou Jones
Robert Saunders
Archibald J. Motley, Jr.
Hale A. Woodruff
Bettye Saar
Alison Saar
Augusta Savage
Horace Pippin
Palmer Hayden
Charles Alston
William H. Johnson
James Hampton
Hughie Lee-Smith
Norman Lewis
Alma Thomas
Sam Gilliam
Minnie Evans
Robert Colescott
Emma Amos
Adrian Piper
Martin Puryear
and more

Description Worksheet

Mother Daughter
 -- *Hunter Prey*
 by Michael Brolly



Match the letter of each statement about Brolly's sculpture in the left column with a type of statement in the right column.

1. This work was made by turning bowl-like forms of wood, then cutting and reassembling them to make new forms.	A. Description of an art element
2. This work is about the ambiguity of hovering, which can be both nurturing and aggressive.	B. Relationship among several artworks.
3. Brolly used a wide range of values of brown, from quite light to quite dark.	C. Description of subject matter
4. Brolly's <i>Mother Daughter - Hunter Prey</i> is a magnificent achievement in turned wood.	D. Interpretation of the meaning of the work
5. The two separate forms are unified into one artwork through the repetition of curved arches, domes, dark bands circling the domes, and slender appendages.	E. Judgment of the work
6. This work is representative of the Sci-Fi-Surrealist style of many of Brolly's works, such as <i>Skate</i> and <i>Portrait of the Artist as a Young Man</i> .	F. Description of technical features
7. The forms suggest bird-like creatures with beaks, wings, and, perhaps, talons.	G. Analysis of use of principles of design to organize elements of the work

Closed-Ended vs Open-Ended Questions

Based on Dan Rothstein and Luz Santana's *Make Just One Change: Teach Students to Ask Their Own Questions*, 2014, Harvard University Press.

1. Write three questions about *Someone Left the Cake Out in the Rain* by Anne Coe.

- a.
- b.
- c.

2. READ:

Learning the differences between closed-ended and open-ended questions and "how to change one kind into the other" can help you "create a path that will lead [you] efficiently to ... answers."
 The construction and phrasing of a question shapes the kind of information you can expect to receive.

A *closed-ended question* is answered with a one-word response such as yes or no or another single word.

An *open-ended question* requires more explanation. Open-ended questions often begin with "How", "Why" "What".

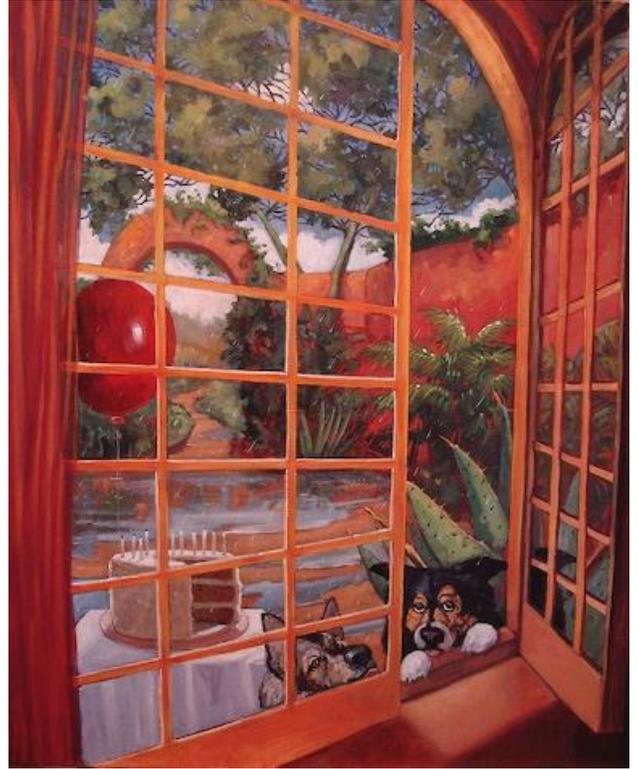
3. Exchange questions with a classmate.

4. Mark your classmate's closed-ended questions with a "C" and open-ended questions with an "O".

5. Together practice rewriting one of your "C" questions as an "O".

6. Together practice rewriting one of your "O" questions as a "C".

7. In a group, discuss advantages and disadvantages of each and report to the entire class.



Closed-Ended Questions

Open-Ended Questions

Closed-Ended Questions		Open-Ended Questions	
Advantages	Disadvantages	Advantages	Disadvantages

SAMPLE LESSON PLAN: MY PLACE CARD

OBJECTIVE

Students will be able to use shapes to symbolize cultures or places.

DAY 1 ACTIVITIES

Definition: Explain that when we think of our "place" in the world, we might be thinking of a place in nature, like a desert or coastal region, a constructed place, like a city or a bedroom, or a place among other people, like a university student, a sports fan, a collector, an artist, or a parent.

Discussion of Prior Knowledge: Help students identify how the theme relates to their own lives. Ask questions such as:

Where do you live?

To what groups do you belong (family, club, community, religion, politic part, gender, generation)?

What do you do in these groups?

Has your place within a group ever changed? when? (graduation, first job, becoming a parent, elected to position)

Demonstration: Distribute 4"X6" blank index cards. Demonstrate how to fold them the short way (hamburger fold) and the long way (hot dog fold). Show sample "My Place Card."

Assignment:

1. Choose format of card (hamburger or hot dog)
2. Make a sketch planning the placement of your first name and a symbol of your place in the world.
3. Carefully letter your first name and draw your symbol on your card in a colored medium.

DAY 2 ACTIVITIES

Presentation and Discussion: Assemble all cards at the front of the room. Ask student volunteers to take turns attempting to match a card with a classmate. Ask students to speculate about what the symbol on the card says about their classmate's place in the world. Ask students to elaborate briefly on their own symbols.

ASSESSMENT CHECKLIST

OBJECTIVE: Students will be able to use shapes to symbolize cultures or places.

___ Card includes student's name.

___ The shape of the symbol is a dominant element.

___ Shape/symbol clearly communicates the place/group identified by the student.

LIST OF RESOURCES AND SUPPLIES

4"X6" blank index cards

colored pencils or colored markers

Ojibwe bark pins

teacher samples (Erickson's chicken place cards)

VOCABULARY

community

ART-SPECIFIC VOCABULARY

format

READING EXTENSION ACTIVITY

Read "Fee and the Meadow People." Ask students to complete the "Fee's Cape" graphic organizer. Discuss the story using questions such as:

Where do the Meadow People live?

What is the natural environment where the Meadow people live (plants, animals, landforms)

What role do Watchers play in the Meadow people's culture?

What symbols do you imagine the elders painted on the watcher stones?

How did Fee's place among the Meadow People change at the end of the story?

SAMPLE LESSON PLAN: POCKET SCULPTURE

OBJECTIVES

1. Students will be able to describe different types of three-dimensional forms.
2. Students will be able to explain the original function of an artwork.

ACTIVITIES

BEFORE CLASS ACTIVITIES

Ask students to bring to class a small 3D object with no subject matter that they find visually interesting.

CLASSROOM ACTIVITIES

Definitions: Define "function" as use or purpose served.

Define "form" as the 3D mass of an object, "tactility" as the texture you can feel on the surface of an object, and "interaction of space" as surfaces, openings, and protrusions that direct the flow of space around and through the object.

Display several manufactured and/or handcrafted objects using them to illustrate "form", "tactility", and "interaction of space."

Vocabulary: Lead a brainstorming session to generate a list of words that describe three-dimensional form.

Guided Practice: Ask students to describe on a card the mass (form), tactility, and interaction with space of the objects each brought to class. Gather each group's objects and cards into a bag (with a few extra object inside) and distribute them to different groups. Ask students to display the objects and, word by word, read each description attempting to match it with a particular object. Ask them to cross out any reference to subject matter or material and pass the objects and cards to the next group. Ask students to share especially accurate descriptions with the entire class.

Application: Distribute a manufactured or handcrafted functional object to each group. Ask students to describe each object, speculate about its function, draw the object, and label the function of specific parts.

ASSESSMENT CHECKLIST

OBJECTIVE 1: Students will be able to describe different types of three-dimensional forms.

___ Text accurately describes a 3D form in detail.

___ Drawing accurately captures basic 3D forms of an object.

OBJECTIVE 2: Students will be able to explain the original function of an artwork.

___ Text accurately describes an object's function.

___ Labels on drawing identify the function of an object.

LIST OF RESOURCES AND SUPPLIES

Pencils index cards on which students describe their interesting objects

Bags for distributing objects and descriptions from group to group

Sample functional manufactured and handcrafted functional objects

Blank index cards for drawing objects

VOCABULARY

slender, bulbous, massive, thin-walled, solid, pointed

blunt, fragile, tapering, composite form

cube, hemisphere, sphere, cone, pyramid, cylinder

ART-SPECIFIC VOCABULARY

artifact

function

READING EXTENSION ACTIVITY

Read "Kag and the River People" asking students to complete "Problem Analysis" graphic organizer.

ART CONDITION EXTENSION ACTIVITY

Display artwork or artifacts with visible restoration. Define "condition" the physical state of an object. Define "restoration" as repair to an artwork to make it appear as it did when it was new. Explain some restorations are not visible, in which case one must consult registrar's records to determine whether an object has been restored. Explain further that more recent restorations are made to be reversible and visible from a few feet away.

Practice Team Teaching

LESSON TITLE _____

CIRCLE ASSIGNED THEME : 3 4 5

*****CHOOSE ONE OBJECTIVE FROM YOUR ASSIGNED "STORIES OF ART" THEME TO TEACH.*****

OBJECTIVE

1. Students will be able to ...

*****PLAN SPECIFIC ACTIVITIES TO TEACH THE VIEWING OBJECTIVE YOU CHOSE.*****

ACTIVITIES

*****PLAN A WAY TO DETERMINE WHETHER STUDENTS ACHIEVED YOUR OBJECTIVE.*****

ASSESSMENT CHECKLIST

1. Students will be able to ...

_____ ...

_____ ...

*****IDENTIFY RESOURCES AND SUPPLIES YOU'LL NEED TO TEACH YOUR LESSON.*****

LIST OF RESOURCES AND SUPPLIES (You need to bring enough for all the students in the class.)

*****LIST VOCABULARY FOR MIDDLE SCHOOL STUDENTS.*****

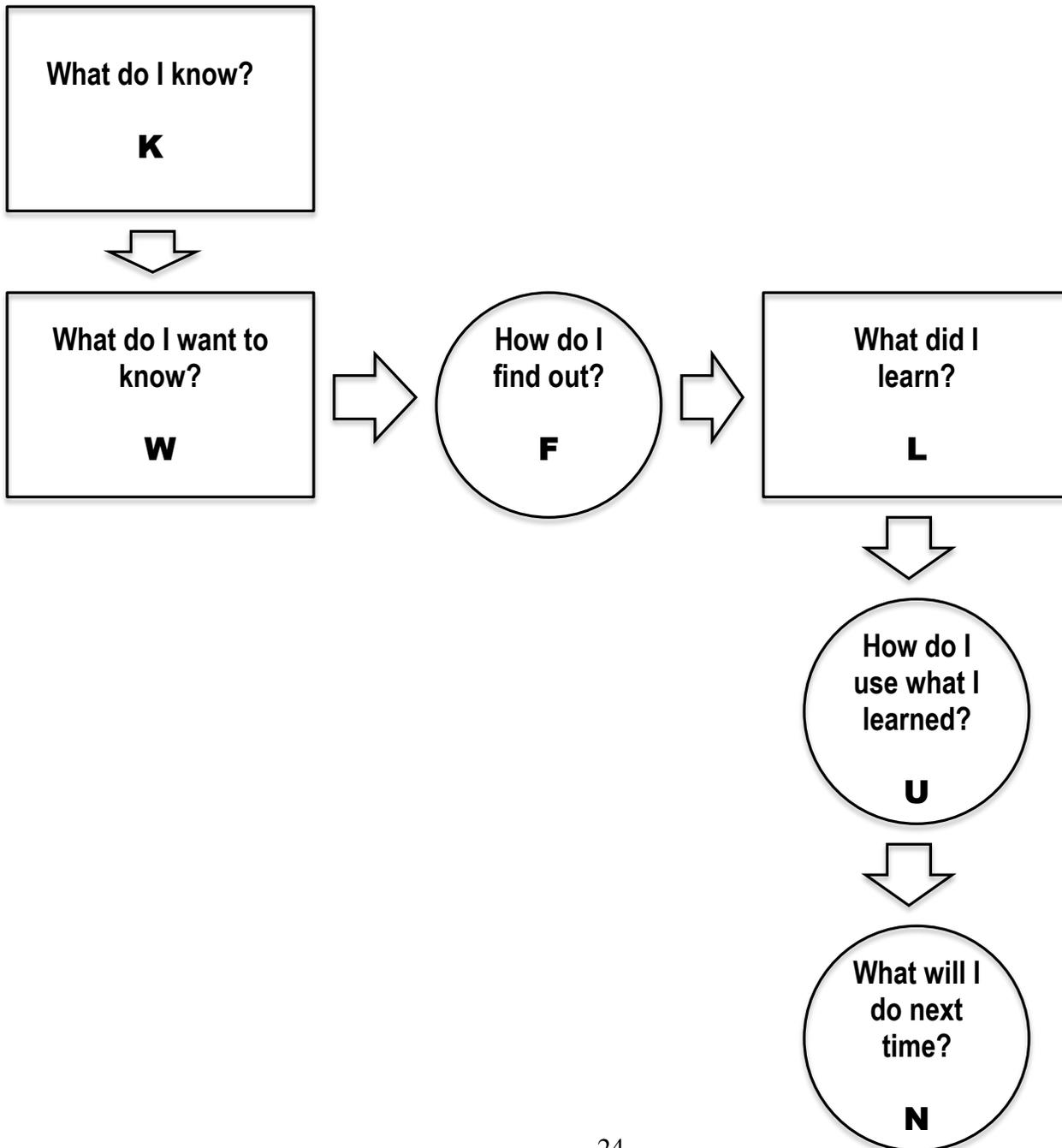
VOCABULARY

ART-SPECIFIC VOCABULARY

KWL + FUN

Excerpts from Kuhlthau, C. C. Matiotis, L. K. & Caspari, A. K. (2007). *Guided inquiry: Learning in the 21st century*. Westport, CT: Libraries Unlimited.

"Inquiry is an approach to learning whereby students find and use a variety of sources of information and ideas to increase their understanding of a problem, topic, or issue. It requires more of them than simply answering questions or getting a right answer. It espouses investigation, exploration, search, quest, research, pursuit, and study. Inquiry does not stand alone: it engages, interests, challenges students to connect their world with the curriculum. Although it is often thought of as an individual pursuit, it is enhanced by involvement with a community of learners, each learning from the other in social interaction. However, without some guidance it can be daunting" (p. 2).



Objectives

Well-articulated objectives tell you, your students, administrators, parents, and community members the purpose of a lesson. Objectives identify skills students can do as an outcome of teaching. A good way to check to make sure your objective identifies a skill is to insert “will be able to” between “Students” and the action verb of the objective. Each of the *Stories of Art* dividers lists two sets of objectives. The skills to be achieved by engaging in the activities of the unit are on the front; on the back are additional skills addressed by related Tempe Center for the Arts lessons. You can find many more viewing and making art objectives under “TCA Inquiry Lessons” on [CreatingMeaninginArt](#).

Criteria for Good Objectives

Objectives are most effective when they:

1. identify student learning rather than the teacher’s goal.
2. identify only one skill.
3. identify observable or audible student behaviors.
Use measurable action verbs. Avoid verbs that refer to student learning that is not observable, such as: “know,” “understand,” “learn,” “be aware of,” “grasp”, “demonstrate”, “convey,” “explore”, and “appreciate.” (If stuck for verbs use your Internet browser to search for “Bloom’s Taxonomy of Cognitive Objectives” listed from lower-level to higher-level skills.)
4. have transfer potential beyond one project.
An objective that identifies a skill that can be used beyond one exercise or project is usually more convincing to students, parents, and the community as worthwhile. A very specific skill to be used only in one project is more accurately described as part of an assignment than as a transferable skill students may recall and use again in another situation. The transfer potential of an objective is restricted if it identifies a specific artist or artwork, or includes details of a specific project.
5. stand on their own, not referring to other objectives, activities, or projects.

Revising Objectives

Identify a problem with each of the following objectives and revise each.

1. Students will know the differences between Impressionism and Post Impressionism.
2. Students are aware of intensity in color.
3. Students gain experience with sequential imagery to convey time, change, or motion.
4. Students learn about line.
5. Students can identify, select, and use elements and principles to organize the composition in their artwork.
6. Students become aware of the purposes and wisdom of cultural practices and belief systems other than our own.
7. Students make a five-sided ceramic container at least six inches tall after firing decorated with shapes from nature using a matte glaze.
8. Students apply what they learned in the preceding lesson to these examples.
9. Students appreciate the artist's ability to achieve an emotional response in a viewer through color.

Assessment Checklists

1. Review the two sample *Stories of Art* lesson plans you have participated in as a student: "My Place Card" "Artifact Analysis" in online ARE 250 Handbook Supplement. Notice that each objective is repeated in an "Assessment Checklist". The checklist lists evidence the teacher can observe (or hear) that tells the teacher whether the objective has been achieved. The assessment checklist provides a list of items the teacher can literally check off for each student to assess that individual student's learning in the lesson. Note that some evidence is verbal and other evidence is visual.
2. Mark verbal evidence with a "W" for "words".
3. Mark visual evidence with a "V" for "visual".
4. Review the objective from Theme 3, 4, or 5 that your team will teach in your practice lesson.

As a team, discuss what your "students" (the rest of the class role-playing as middle school students) could do that would be evidence of whether each has learned your team's objective. The evidence should be observable or audible.

Examples of visual evidence include actions such as pointing, gesturing, moving something, etc. or student products such as marks, constructions, glued color swatches, diagrams, tracings over a reproduction, etc. Artworks are primary examples of visual evidence of student art learning. Remember, the objectives of your first microteaching lesson should focus art viewing. Your second microteaching will focus on art making.

Evidence can also be verbal, that is, spoken or written words.

5. As a team, plan a checklist your team can use to assess how well your "students" learned the objective in #4 above.

ASSESSMENT CHECKLIST

OBJECTIVE: Student will be able to _____

___ (Evidence)

___ (Evidence)

Viewing Objectives

1. Identify one or more artworks by the artist you have been investigating that you are considering introducing in your first microteaching lesson.

Artist's Name _____

Title _____

Title _____

2. Read/review the viewing objectives in any of the *Stories of Art* lessons as well as in the TCA lessons on the back of all 10 *Stories of Art* theme dividers. The Questor icon indicates TCA viewing objectives.



3. Rewrite one of the *Stories of Art* objectives or TCA viewing objectives for one or more artworks by your artist. Feel free to revise it to better suit your lesson idea.

Students will be able to _____

4. Practice articulating viewing objectives that address each of these aspects of your artist's work:



SUBJECT MATTER (if any):

Students will be able to _____



ELEMENT:

Students will be able to _____



PRINCIPLE :

Students will be able to _____



TECHNICAL FEATURE :

Students will be able to _____



RELATIONSHIP TO SOME ASPECT OF THE ARTIST'S LIFE OR BACKGROUND:

Students will be able to _____



INFLUENCE/INSPIRATION FROM EARLIER ARTIST (OR ON LATER ARTIST)

Students will be able to _____

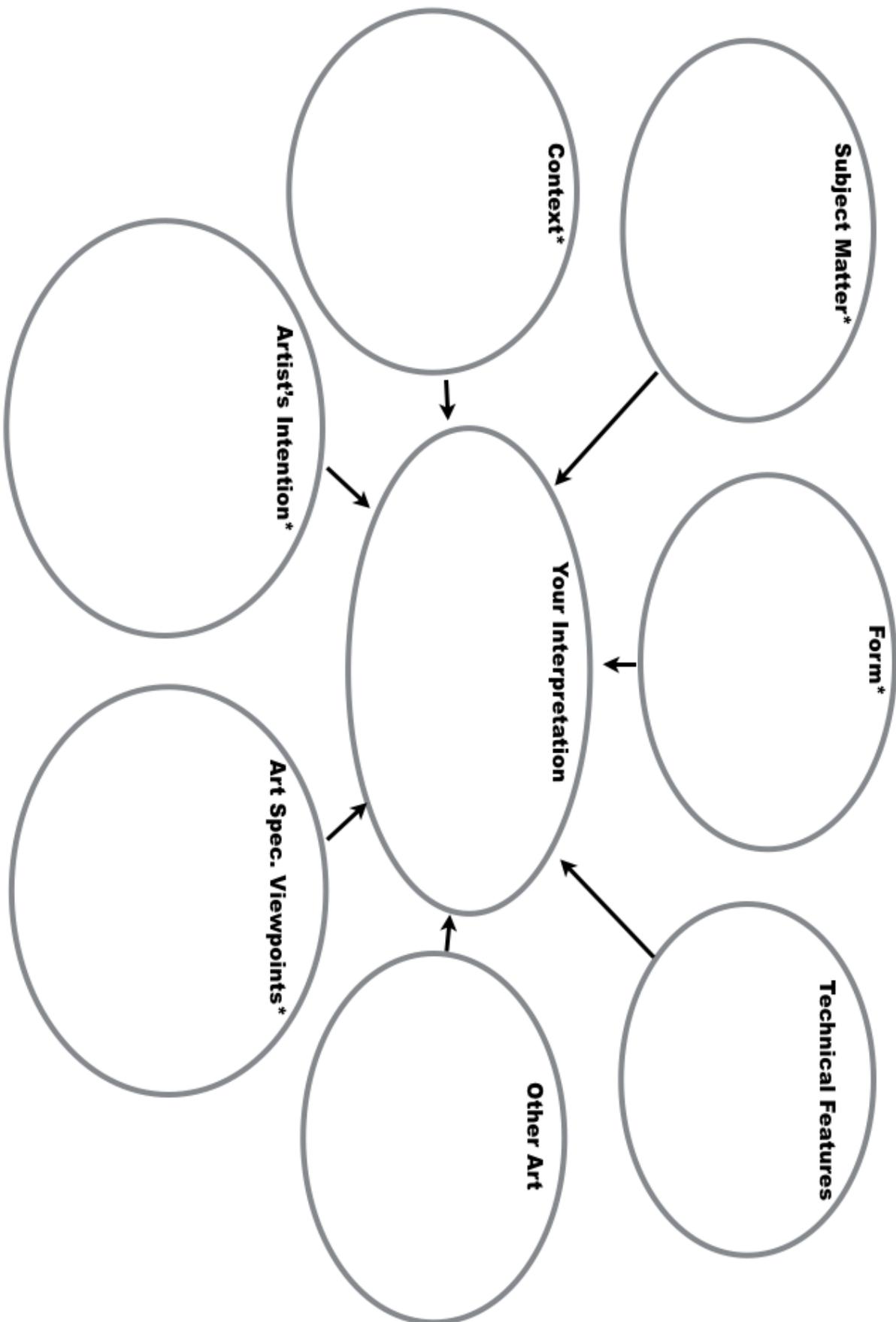


STYLISTIC COMPARISON TO OTHER ARTWORK/S:

Students will be able to _____

Artist _____

Your Name _____



PRACTICE INTERPRETATION OF COE'S *STILL LIFE WINTER*

First Impressions	Art Specialists' Comments	Coe's Intentions	Your Interpretation

PRACTICE INTERPRETATION OF BROLLY'S *SELF PORTRAIT OF THE ARTIST*

First Impressions	Art Specialists' Comments	Brolly's Intentions	Your Interpretation

Step-By-Step Art-Making Process

Artists around the world and through the ages have made their artworks through remarkably varied processes. In research conducted in art classes in Illinois, New York, and California, Hetland, Winner, Veenema, and Sheridan (2013) identified seven studio habits of mind: 1) Develop Craft, 2) Engage and Persist, 3) Envision, 4) Express, 5) Observe, 6) Reflect, 7) Stretch and Explore, and 7) Understand Art Worlds.

Distinct skills are required to work with various art media. For example, printmaking or clay slab construction requires that specific skills be used in a sequence of steps. Even manipulating a pencil well and gluing effectively are skills. At the same time, safety and avoidance of waste are always important considerations in any art process. It is the teacher's responsibility to make sure students have the skills they need and know when to use them. For ideas, read the art-making skills written in the form of objectives in the TCA units introduced on the back of the *Stories of Art* theme dividers. Look for the Jack icon. 

The third lesson of the online TCA units (See "TCA Art Inquiry Lessons on Creating Meaning in Art") almost always includes a step-by-step art-making PowerPoint.

The National and Arizona Visual Arts Standards identify several specific art-making anchor standards:

CONNECTING 10: Synthesize and relate knowledge and personal experiences to make art.

CONNECTING 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding

CREATING 1: Generate and conceptualize artistic ideas and work.

CREATING 2: Organize and develop artistic ideas and work.

CREATING 3: Refine and complete artistic work.

PRESENTING 4-6: (Three standards for selecting and preparing work or meaningful presentation.)

As you plan your second microteaching lesson, analyze the three broad aspects of art making (listed below), this time for middle school students. Plan your step-by-step illustrated handout or PowerPoint informed by your analysis.

Identify the medium you are considering for MS students _____

1. How will your students get ideas for their art?

2. What decisions will they have to make about tools, materials, and processes? (Is there a sequence of steps they should follow?)

3. What choices will they make about elements and how they are organized? (Narrow your focus to just one or two elements or principles.)

Assessment Guides (Rubrics)

Begin with a clear objective that identifies a transferable art skill. The skill can be in art viewing (such as analyzing the composition of a complex sculpture or interpreting and supporting an interpretation of a political print) or in art making (such as, getting ideas from one's environment or effectively using a particular watercolor technique). For each objective, spell out four levels of achievement:

- 4) exceeds expectations,
- 3) meets expectations,
- 2) approaches expectations,
- 1) fails to meet expectations.

Each objective in a lesson should have its own method of assessment. Plan to assess only what you plan to teach. In an actual class, you might have other general expectations applied to most, if not to all work, such as effective presentation, craftsmanship, originality, experimentation, attention to safety, hard work, following instructions, clear writing/speaking, etc.

I usually begin with level 3 and think of it as a "good, solid B". I then copy the description and increase the quality descriptors for level 4. I then copy level 3 again and reduce the expectations for level 2 and lower them even further for level 1. No achievement at all is an unstated "0" level. So "fails to meet expectations" shows some minimal achievement.

Almost all of the Tempe Center for the Arts lessons include some form of assessment for each objective. Some assessments are simple checklists, which do not distinguish levels of achievement. Almost all culminating studio lessons (Lesson 3 or 4) include four-step assessment guides.

Sample Assessment Guide

From Lesson Three, "Superheroes to the Rescue" in the "To the Rescue" unit developed in conjunction with the American Pop exhibition at the Tempe Center for the Arts.

If you would like to investigate the unit in detail go to <http://www.tempe.gov/TCAEducation> > Click on "online lessons" > Scroll down to, then click on "American Pop". You will reach the American Pop unit overview, which has links to "Lessons" and "Resources". The lessons also appear in the blue navigation column on the left of the screen.

OBJECTIVE 1: Students will be able to use framing (cropping) to add excitement to a cartoon image.

Exceeds Expectations: The strip includes four drawings of which two or more are cropped in a way that effectively draws attention to something important in the story.

Meets Expectations: The strip includes four drawings of which at least one is cropped.

Approaches Expectations: The strip includes four drawings.

Fails to Meet Expectations: The strip includes one, two, or three drawings.

OBJECTIVE 2: Students will be able to address the theme of heroism in their art.

Exceeds Expectations: The strip shows a superhero's characteristics (such as super power, costume, secret identity) **and** a character taking action for others.

Meets Expectations: The strip shows a superhero's characteristics (such as super power, costume, **or** secret identity) **or** a character taking action for others.

Approaches Expectations: The strip shows a character and a character's action.

Fails to Meet Expectations: The strips shows a character.

OBJECTIVE 3: Students will be able to combine words and images to tell a story.

Exceeds Expectations: The strip includes four drawings accompanied by words that effectively complement each other to tell a story.

Meets Expectations: The strip includes four drawings with text related to each drawing.

Approaches Expectations: The strip includes at least three drawings accompanied with words.

Fails to Meet Expectations: The strip includes one or two drawings accompanied with words or just words or just images.

Theories of Development

Viktor Lowenfeld on the Development of Children's Drawing

Non Representational:

Disorganized Scribbling, Organized Scribbling, Diagrams, Naming of Scribbles

Representational:

Pre-Schematic, Schematic, Gang Age, Dawning Realism

Rudolf Arnheim's Non-Differentiation Theory of the Development of Children's Drawing

Shapes, Angles, Size, Color, Relationship

Jean Piaget Stages of Cognitive Development [Focus on the Individual]

- **Sensori-Motor Stage** (birth to age two): Sensori-motor understanding is the first stage of cognitive development and is universal. Children at this stage take in information through their senses and through the movements of their bodies. They develop a sense of self, separate from the world around them. They understand that one thing can affect another and that things continue to exist even when not being perceived.
- **Preoperational Stage** (ages two through six): children at this stage are self-centered and have difficulty understanding the perspectives of others. Children in this stage begin to understand symbols (such as words and images that represent things in the world).
- **Concrete Operations Stage** (ages seven through twelve--and many adults): As children mature and interact with their environment, they develop their capacity to reason logically. However, their reason is limited at first to understanding relationships and ideas as applied to concrete objects and situations.
- **Formal Operations Stage** (ages twelve through adulthood): People in this stage can formulate hypotheses and systematically test them. They can express and manipulate ideas abstractly, that is, through words and numbers. They can reason without reference to concrete things or situations.

Lev Vygotsky's Social Theory of the Formation of Mind [Focus on the Social]

- **Natural or Elementary Mental Processes:** These processes are associated with the organic growth and development of a child.
- **Social, Interpsychological Mental Processes:** Vygotsky argues that mental processes are first performed with others (usually one's mother) before they are internalized.
- **Individual, Intrapyschological Mental Processes:** The mental processes people use internally (within their own individual thinking processes) were first developed externally with another person.

Vygotsky identified the **zone of proximal development** (ZPD), the skills too difficult for a child to master on his/her own, but that can be done with guidance and encouragement from a knowledgeable person. This is the zone where learning occurs. Dennen and Burner argue that "often larger skills are broken into smaller ones, and supports [scaffolding] are provided so that the tasks that are given to the apprenticing learner are within the reach of the learner's current ability level or zone of proximal development (ZPD)."

Allan Collins on Cognitive Apprenticeship

Allan Collins identified six levels of cognitive apprenticeship: modeling, coaching, scaffolding, articulation, reflection, and exploration. He explains that scaffolding "decomposes the task as necessary for the students to carry it out, thereby helping them to see how, in detail, to go about the task."

Erickson and Clover's Theory of the Development of Art Understanding

Without Formal Art Education:

Non-Reflective, Beauty/Realism/Skill, Expression of Feelings & Ideas, Modernist Artworld, Plural Artworlds

With Formal Art Education (Based on Study with Laura Hale's at the Scottsdale Museum of Contemporary Art):

Non-Reflective, Beauty/Realism/Skill, Modernist Artworld, Expression of Feelings & Ideas, Plural Artworlds