

CHOICE SPECTRUM

LIMITED CHOICE
DBAE w/ Creative Curriculum

Packaged Curriculum
- no student choice

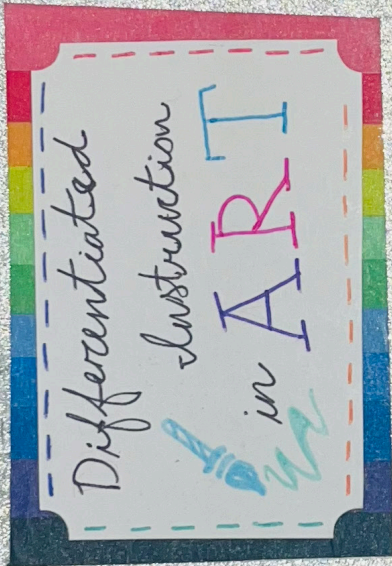
HOW TO DIFFERENTIATE

- **CONTENT** what will students learn about
- **PROCESS** method of exploration/discovery of content
- **PRODUCT** how students will show their learning

PBL Design Thinking

MODERATE CHOICE

Montessori
- some student choice



Widening Program

ABUNDANT CHOICE
NCCAS - JGD

TAB

- very student centered

HOW TO ASSESS

- **PRE-ASSESS** check from background understanding
- **FORMATIVE** progress during lesson
- **SUMMATIVE** formal assessment - what students know at end of learning

ENVISION

- learning to picture mentally what cannot be directly observed, heard or written and to imagine possible next steps in making a piece.

OBSERVE

- learning to attend to visible and written contexts more closely than ordinary "looking" requires; learning to notice things that otherwise might not be noticed.

REFLECT

- learning to think and talk w/ others about one's work and the process of making it; learning to judge one's own + others' work and processes in relation to the standards of the field.

IT IS CRITICAL THAT YOU GET TO KNOW YOUR STUDENTS IN ORDER TO PROVIDE OPTIONS THAT ENGAGE AND SUPPORT THEIR LEARNING

Having students choose their habits produces good products



ARTISTS HABITS OF MIND: ---

- **ENGAGE & PERSIST**
- learning to take up projects of personal interest and importance within the art world; learning to develop focus and other ways of thinking helpful to working and persisting at art tasks.
- **DEVELOP CRAFT**
- learning to use tools and materials;
- learning the practices of an art form.

EXPRESS

- learning to create works that convey an idea, feeling or personal meaning.

UNDERSTANDING ART

- learning about the history and practice of the art form
- interacting with other artists and the broader arts community.

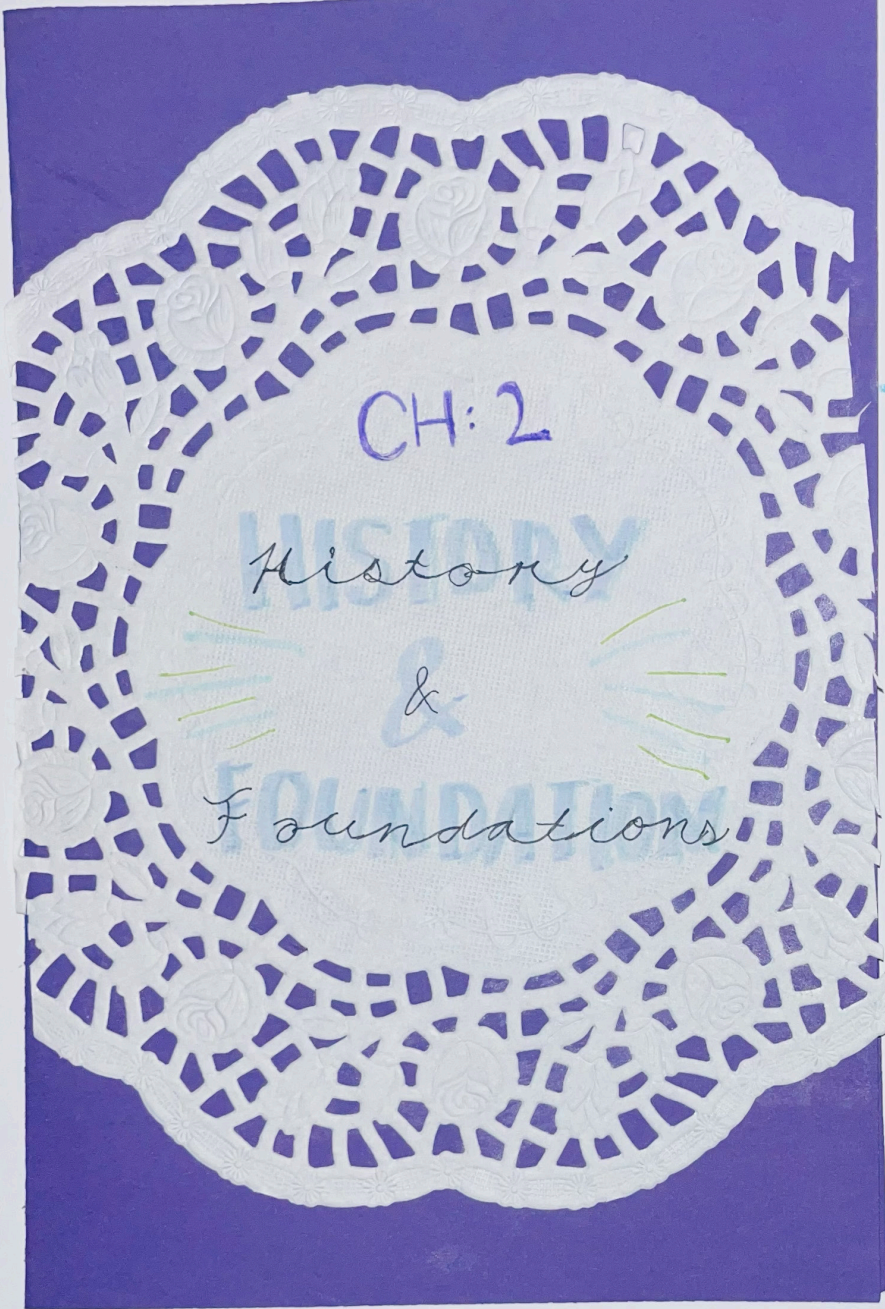
STRETCH & EXPLORE

- learning to think beyond one's current limitations; to explore playfully without a preconceived plan and to embrace the opportunity to learn from mistakes and accidents.

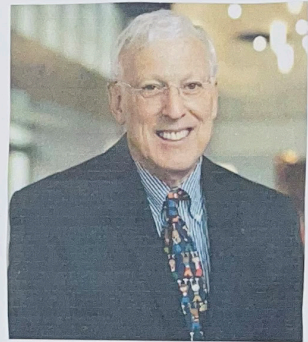
CHI

• OPEN-ME- ☺

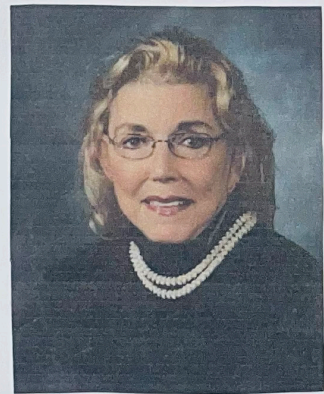
• HOWARD ☺



★ ROBERT ★



BERNICE

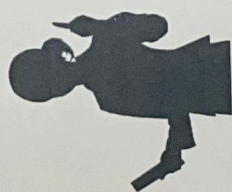


— "The road to success is always under construction" —
— * - Arnold Palmer —

• OPEN-ME - ☺ - HOWARD :-

INSTRUCTIONAL THEORIES

1. Experiences that excite students and make them want to learn
 2. Information that is taught in ways that learners can easily grasp
 3. An effective sequence of instruction in an order that makes sense to students.
- Informing differentiation by calling for instruction that matches student needs
 - Addresses the need to organize instructional knowledge in a sequential manner to promote learning
 - Use student interests as the hook



LEARNING THEORIES

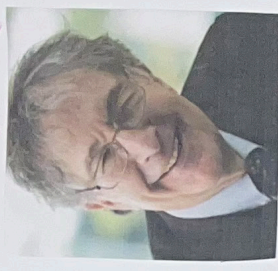
- Prior to the 1980s, it was believed that knowledge was finite or fixed.
- Each person was thought to have a predetermined amount of intelligence that could not be stretched/increased.
- The fixed view of intelligence was used to: Stratify social classes, Track students and in some cases, segregate individuals into groups deemed worthy or unworthy of an education.
- Researcher Howard Gardner** challenged the idea of fixed intelligence by proposing:
- Knowledge is fluid, not fixed.
- All individuals have the capacity to learn and grow
- There is not just one type of intelligence but multiple types of intelligence within the brain.

MULTIPLE INTELLIGENCES THEORY

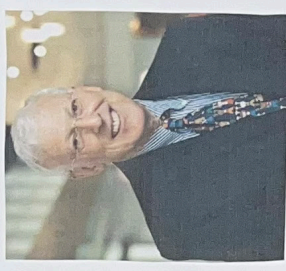
- 1983, Howard Gardner challenging view on "one-type" intelligence. Published Frames of Mind.
- Theory of multiple intelligence, intelligence isn't singular, people have several areas of intelligence
- core theory of Differentiated Instruction
- 8 areas of intelligence
- Enables teachers to identify student's strengths and challenges
- offers more opportunities to stimulate and expand all areas



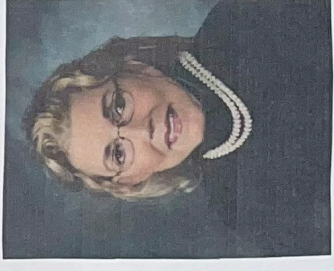
MULTIPLE INTELLIGENCES CONT.



★ ROBERT ★



BERNICE



~ "The road to success is always under construction" ~
 ~ - Arnold Palmer ~

W E E K 4 - E F E

WHAT ARE YOU LOOKING FORWARD TO OBSERVING IN THEIR CLASSES?

IM LOOKING FORWARD TO OBSERVING HOW THE TEACHER MANAGES AND CONTROLS THE KIDS IN THE CLASSROOM. I WANT TO SEE TO SEE IF THE TEACHER ACTS SIMILAR TO THE TEACHERS IV'E SEEN DURING MY IWN TIME IN SCHOOL.

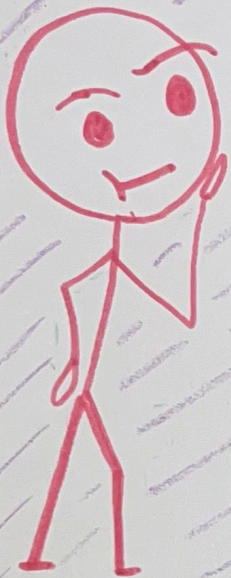
WHAT DO YOU MOST WANT TO ASK THEM ABOUT OR SEE?

WHAT I MOST WANT TO SEE IS HOW THE CLASSROOM WORKS AS A SYSTEM. HOW THE STUDENTS ACT AND HOW THE TEACHER RESPONDS, AND WHAT THE OUTCOME OF THE DAY TURNS OUT TO BE.

WHAT DO YOU ANTICIPATE MAY BE SIMILAR TO OR DIFFERENT FROM YOUR OWN EXPERIENCES AS A K-12 STUDENT, NOW THAT YOU'RE OBSERVING IN A DIFFERENT CAPACITY?

I THINK WHAT WOULD BE SIMILAR TO MY OWN EXPERIENCES IS HOW STRONG A STUDENTS WILL CAN BE. IF A STUDENTS WANTS TO BE BORED THEY WILL BE BORED, IF THEY WANT TO BE PASSIONATE, THEYLL BE PASSIONATE, I BELIEVRE THAT NO MATTER THE YEARS, STUEDNTS WILL ALWAYS BE THE SAME.

What is "CULTURE"?



"Culture" means to me the understanding of heritage and social beliefs

- I might approach the concept of culture in the classroom when pre-assessing my students to decide how the class will form.

Why is this info important in art ED?

• Sometimes art reflects "surface culture", which is often what comes to mind immediately: (i.e. food, clothing, holidays, music, etc.)

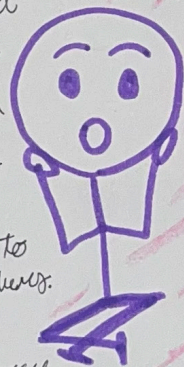
• Other times artmaking is much deeper, reflecting and shaping unspoken rules/social interactions/norms and foundational beliefs, ethics, assumptions, and worldviews.

+ Teachers often create lesson around "identity" or "culture" without fully exploring with students

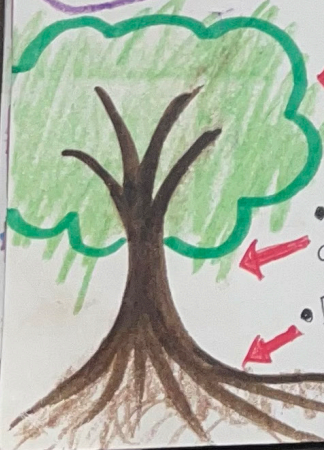
+ In turn, art is made on "surface" level, not truly encompassing student's full identity or cultural makeup

+ Contemporary art asks students to think critically, and deeper connect to others.

+ Having students reflect on all the facets of their own "identity"/"culture", encourage empathy and understanding for others.



Reflecting on the 3 levels of culture with Zaretta Hammond's "Culture Trees"



• SURFACE - leaves: things that are observable by others - food, music, hair, art, clothing, popular culture (low emotional charge)

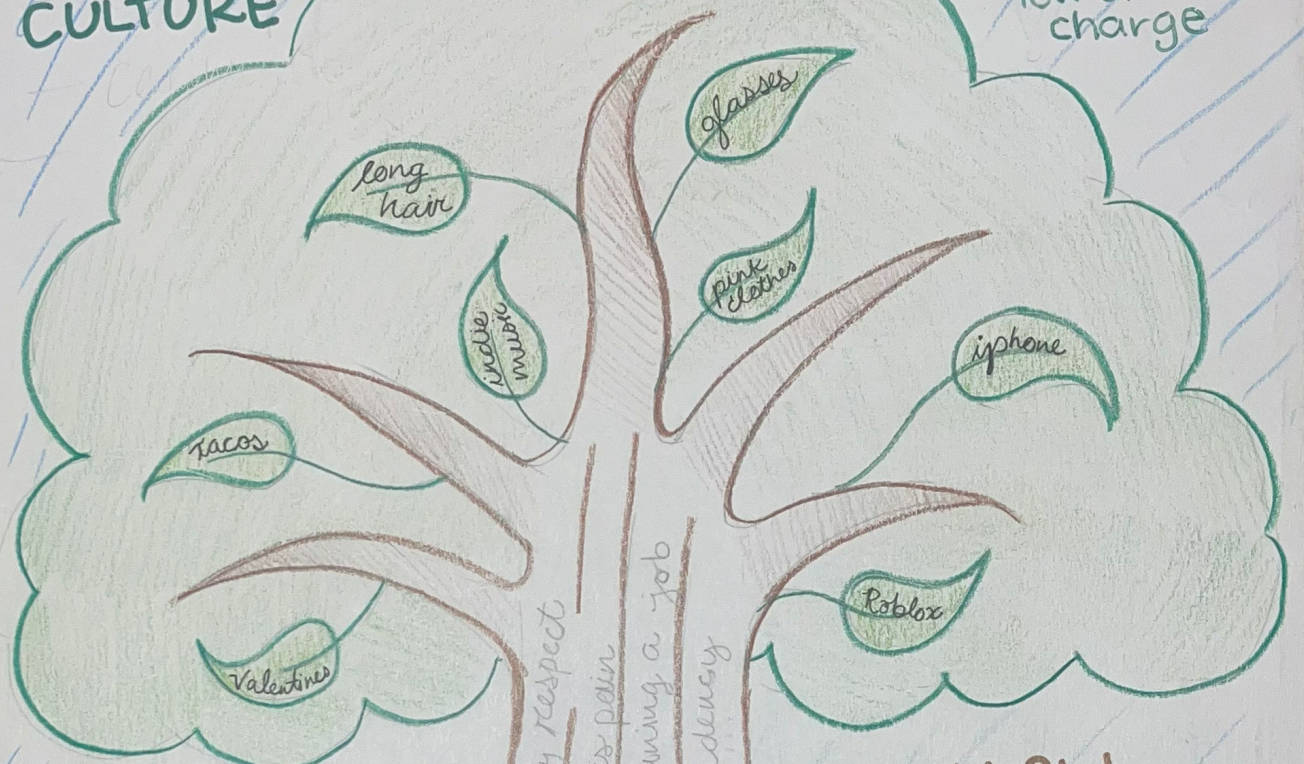
• SHALLOW - trunk: unspoken rules around everyday social interactions and norms such as attitudes towards elders, concepts of time (strong charge)

• DEEP - roots: tacit knowledge and unconscious assumptions that govern our world; views of good/bad that guides ethics, spirituality, governs how we learn new information (intense emotional charge)

CULTURE TREES

SURFACE CULTURE

Observable patterns
low emotional charge



Collective unconscious
intense emotional
impact on
trust

DEEP CULTURE

SHALLOW CULTURE

unspoken rules
High emotional
impact on trust

Catholic

Mexican

family centered

hospitality

Family respect

beauty is pain

maintaining a job

dependency

BIG IDEAS ART — ★ IN EDUCATION

Start with BIG IDEA/THEME

↓ ↓ ↓
Set Goals/Objectives

- What should students know and be able to do at the end of the lesson

WHAT STUDENTS NEED TO LEARN

- the GOALS for learning
- usually: "students will"
- objectives aligned w/ CA content standards: • reflecting + presenting • generating ideas • creation of artwork

↓ Determine Acceptable Evidence:

- what products will you evaluate to determine student learning

WHAT STUDENTS CREATE TO DEMONSTRATE LEARNING

- Brainstorming/mind maps
- research notes - presentation of work
- sketching - written reflection
- Artwork (project)

↓ Plan Learning & Instruction:

- What will you do/teach to help students learn the content

WHAT TEACHERS DO TO SUPPORT LEARNING

- introducing the project
- demonstrating techniques + materials
- studio work/process
- reflection/presentation

LESSON PLANNING

USING BIG IDEAS TO CREATE SEQUENTIAL LESSONS FOR ART INSTRUCTION

INTRODUCTION → SKILL BUILDERS → STUDIO TIME → PRESENTATION → REFLECTION

What could we see or do to get inspired about the "big idea" or "theme"?
How will I introduce the project criteria?

What will studio time look like in your class?

What classroom norms and routines made it work?

What opportunities do students have to reflect on their artistic process and the strengths/challenges?
Will they have an opportunity to revise and resubmit their work?

What will we do to introduce materials and build technical skills for completing this project?
What does instructional look like?

How is work being presented?
Is there a verbal or written component?


What learning can take place during the presentations?

SMART GOALS

- Specific (what are they making? how?)
- Measurable (what is assessed)
- Attainable (age appropriate)
- Relevant (with standards + goals?)
- Timely (what is the timeline?)

Ximena Ortuño

Jaime Guerrero



<https://www.guerreroglass.com/life-size-figures/>

Piñata, 2017
Glass, paper, cardboard.

Big ideas/themes:
childhood, transformation, culture.

Artmaking Ideas:
Highschool students recreate a small tangible piece of their culture/childhood using drastically different materials from the actual piece.

Ximena Ortuño

Tadaskía

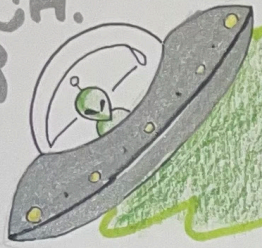


<https://www.moma.org/magazine/articles/1087#authors-tags>

Projects: Tadaskía, 2019/2023
Mixed Media. Paper, Plants, Twine, Wood, Plastic, wire, bamboo, stones, plates with colored powders, eggshells, fruits, vegetables.

Big ideas/theme:
The everyday items, transformation, imagination.

Artmaking Ideas:
Highschool students collect disregarded materials throughout the day and create their own miniature sculpture using only those materials.



TEACH THIS WAY?

MY CLASSROOM RESEARCH

- DI allows children to feel safe and important
- DI changes the role of the teachers to someone who provides opportunities

STRENGTHENING PRACTICES

1. Changing your teaching practice
2. Types of motivation, and students to motivate
3. Less discipline, now what?

POSITIVE BEHAVIOR

- Different learning styles
 - students engaged
 - Less likely to misbehave
- DI helps students find success
 - confidence + motivation increases
- boredom/frustration trigger boredom

WORKING HARDER

- DI encourages students to put more effort
- Giving students choices to peak interest/keep invested
- Students understand value of perseverance and dedication

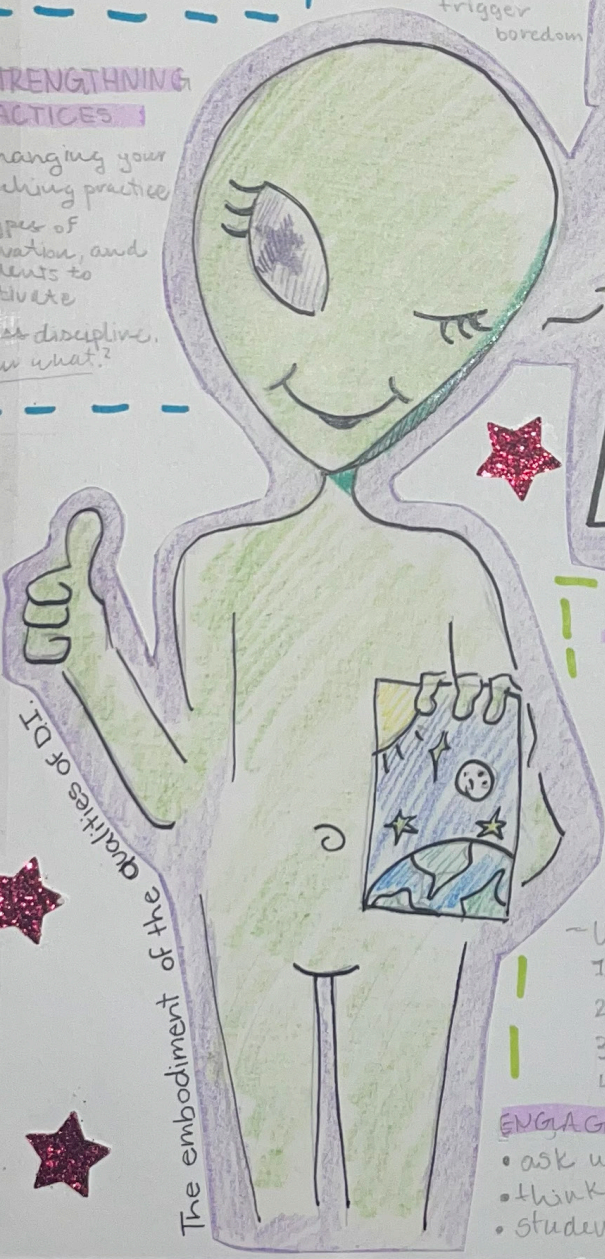
ENGAGEMENT IN LEARNING

- DI bring students enthusiasm and allows to engage in class more
- ice breakers & interactive lessons (Kahoot, polls, groups)
- A prize with candy or a sticker or a colorful pencil design.

Effects and Benefits

Benefits for Students

BENEFITS FOR TEACHERS



The embodiment of the qualities of DI

STRONGER RELATIONSHIPS WITH STUDENTS

- check students comprehension and behavior
- better connected with students
- pre-assessment, designing lessons and behavior managements

MORE AND DEEPER CONTENT

- Using differentiated instruction allows for
 1. providing further depth to art content
 2. working on building stronger lessons & extensive activity
 3. Cover greater amount of content
 4. Working with individual students/groups

ENGAGING LEARNING ENVIRONMENT

- ask more questions of students + give fewer answers
- think critically + independently
- students gain confidence in abilities, strength, environment

ONE TEACHER, many roles

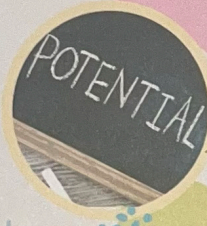
CH.4

warm demander *

What does it mean to be a warm demander?

- Encourage your students
- Expect your students to meet their personal best
- Help students realize art takes time and lots of practice

What else do you think it could mean?



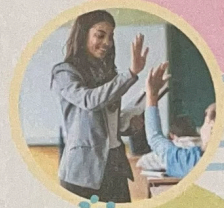
DID YOU EVER EXPERIENCE A TEACHER THAT ENCOMPASSED A WARM DEMANDER?

RATHER THAN BEING AN AFTERTHOUGHT, STUDENTS ARE FIRST CONSIDERATION WHEN DESIGNING CURRICULUMS.

proactive designer *

The textbook states:

"proactive designers understand the core concept that teachers TEACH STUDENTS SUBJECTS, NOT SUBJECTS TO STUDENTS."



flexible manager *



- A flexible manager understands that learning in the classroom doesn't always line up with the agenda
- When facing unexpected changes, assess the situation and seamlessly react
- Encourages positive change, new ideas and experiences that may not have been considered first

MANAGING YOUR CLASS

- grouping • noise • timing
- pacing • content • assessment
- materials • support • communication

HOW DOES THIS ROLE HELP YOUR STUDENTS?

- gives flexibility and freedom
- shows trust and care
- dive deeper into class

partner in learning *

What is a partner in learning? How does it work in the classroom?

- The role of partner in learning asks teachers and students to work together in their learning
- The teacher does not need to know everything, they can work with students to discover solutions/answers
- Give students responsibility, trust, and support
- Teachers do not have to stand in front of the class to lecture



PRE-ASSESSMENT TOOL PEOPLE PUZZLE

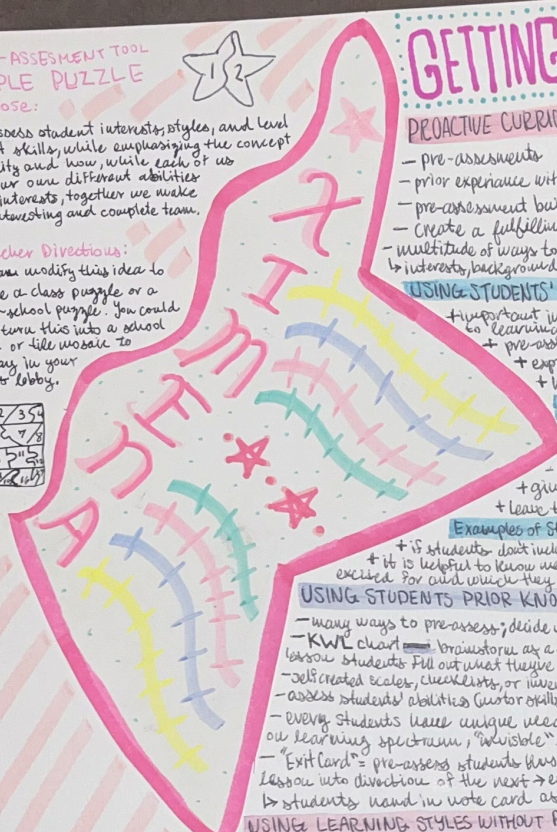


Purpose:

To assess student interests, styles, and level of art skills, while emphasizing the concept of unity and how, while each of us has our own different abilities and interests, together we make an interesting and complete team.

Teacher Directions:

You can modify this idea to create a class puzzle or a whole-school puzzle. You could even turn this into a school mural or tile mosaic to display in your school lobby.



GETTING STARTED CH.5

PROACTIVE CURRICULUM DESIGN CONCEPTS

- pre-assessments
- prior experience with students
- pre-assessment build confidence
- create a fulfilling learning experience
- multitude of ways to pre-assess
 - ↳ interests, background, learning style, multiple intelligences

USING STUDENTS' INTERESTS AND BACKGROUND

- + important in fostering motivation and connection to learning
- + pre-assess right away
- + expressing to students you care
- + helps stuck students
- Examples of Students' General Interests Pre-Assessment
 - + common way to gather information
 - fill out a questionnaire
 - + give more enjoyable project = PUZZLE*
 - + leave the door open = students share more

Examples of Students' Art Interests Pre-Assessment

- + if students don't include art topics ≠ no preference in art
- + it is helpful to know media, ideas, topics students are excited for and which they shy away from

USING STUDENTS' PRIOR KNOWLEDGE AND READINESS

- many ways to pre-assess; decide what you want to know to choose strategy
- KWL chart = bring stories as a class "know/want to know", end of lesson students fill out what they've learned.
- self-created scales, checklists, or inventories can also help gather information
- assess students' abilities (motor skills, or writing levels) through art activity
- every student has unique needs and will be at different "place" on learning spectrum, "invisible" students/students who need additional
- "Exit card" = pre-assess students knowledge about topic → guides lesson into direction of the next → ensures clear understanding
- ↳ students hand in note card as they leave

USING LEARNING STYLES WITHOUT PRE-ASSESSMENT

- + consider including choices that relay into through:
 - ↳ visual, kinesthetic, written, and auditory means

PRE-ASSESSING MULTIPLE INTELLIGENCES PREFERENCES

- Gardner's (8) Multiple Intelligences theory provides a detailed assessment than traditional styles (4-square)
- helps understand students through 8 areas
- "Birmingham Grid for Learning Multiple Intelligences"
- get quick glance at learning preferences

USING MULTIPLE INTELLIGENCES PREFERENCES WITH OR WITHOUT PRE-ASSESSMENT

- you can assign specific choices to students or group them in various ways according to their MI preferences.
- create student self-selected choices and vary instruction to meet all learning styles
- some teachers use MI to guide their creation of choice boards where students have options

Multiple Intelligences Product Grid

The "product grid" categorizes different products under separate headings according to research from Howard Gardner's multiple-intelligences theory. Many are listed in more than one column and would look different according to which approach is taken by the student. These groupings appeal to student interests and strengths. This increases their involvement and the quality of the final product and makes it easier to determine that students have completed tasks that are measurable and demonstrable.

Linguistic (Word Smart)	Logical/ Mathematic (Number Smart)	Visual/ Spatial (Picture Smart)	Bodily/ Kinesthetic (Body Smart)	Musical/ Rhythmical (Music Smart)	Naturalistic/ Environmental (Nature Smart)	Interpersonal (People Smart)	Intrapersonal (Myself Smart)
Poem Press Conference Play Petition Pamphlet Advertisement Lesson Annotated Bibliography Bulletin Board Comic Strip Debate Demonstration Editorial Essay Fairy Tale Family Tree Interview Journal Write a new law TV Program	Riddle Prototype Petition Mazes Mobile Model Lesson Chart Collage Collection Computer Program Crossword Puzzle Database Detailed Illustration Experiment Game Graph Hidden Picture Advertisement Timeline Advertisement Debate Demonstration	Pop-up Book Papier Mache Painting/Drawing Prototype Model Chart Mural Maze Animated Movie Art Gallery Bulletin Board Clay Sculpture Crossword Puzzle Diorama Demonstration Flipbook Story Cube Game Graph Illustrated Story Travel Brochure Play TV Program	Role Play Drawing Painting Sports Gymnastic Physical Coordination Doing w/Hands on Model Building Animated Movie Art Gallery Bulletin Board Clay/Sculpture Collage Demonstration Dance Poem Calligraphy Costumes Making Etching Food/Cooking TV Program Flip Book	Poem Song Audio-Video Tape Musical Notes Role-playing Museum visit Diorama Musical Choral Reading Fairy Tale/Nursery Film Rap Song Recognizes Sounds Understand Tones Appreciate Music Hip Hop Pop Rap Blues Jazz Country Rock Indie Punk	Field Trip Field Study Photo Essay Scientific Drawing Nature Collecting Artifact Collecting Rock Collecting Fossil Collecting Animals Obsessed w/ Species Gardening Plant Mom/Dad Botany Zoology Camping Hiking Ocean Exploring Outdoors Explore Campus	Play Museum Exhibit Mazes Solves Conflict Healthy Relations Lesson Choral Reading Debate Interview Press Conference Petition Bulletin Board Demonstration Editorial Essay Writing Rules TV Program Role Playing Clubs Team Games Group Project Emotional Intell. Empathy Sympathy	Diary Family Tree Journal Poem Bulletin Board Comic Strip Riddle Maze Collage Chart Family Tree Collection Timeline High-Self Aware Self-Reflection Inspection Therapy Sensitive to Feelings Independent Self-Motivated Strong willed