

VISUAL SYMBOL LIBRARY



Reflect



Spiraling
revisit



Group
Work



Research



Visual
impairment
aide



time
movement



share
work

Think Dots

rolling dice
for choices



IMPORTANT
needs attention



Learning
Menus
provide choices

connect
ideas



Perfect!

perfect work/
choices

No Tech

solutions that
don't use technology

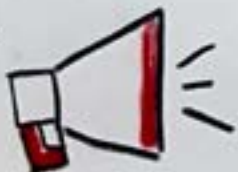


YES
right



NO
wrong

Think!
think about
it



Speak up
talk with
others



writing
work

WEEK 10 | IVAN BRUNETTI

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CURRICULUM



"please create two visual symbols representing two of the (many) strategies..!"



Think Dots

= I chose this because playing a game to see what you land on seems like a good choice for the type of fun and engaging class I want to have.



Learning Menus

= I chose the menu because I think it is a great strategy since you are able to give students the ability to choose while giving the teacher room to instill the lesson.

// P.R.O.M.P.T.S //

- choose 2 strategies for differentiating instruction and compare/contrast them
 - Think dots and Think-Tax Toe are two strategies that share similar qualities by having students play a game to decide their category. The difference between them is that Think dots uses a wheel with dice and cards depending on what is rolled whereas with Think-Tax-Toe, it depends on a tic-tac-toe pattern to separate the categories. Both ensure students get a diverse lesson experience while keeping them engaged.
- Who had control of the curriculum caught in your K-12 art classes...?
 - In my art classes, though students were sometimes given options, teachers were almost always in control. I had never had a class where students were given the chance to decide the way things go but teachers never failed to take students' ideas into consideration. I feel as though this was for the best because students filled the classes and in my area there was many kids who don't listen so they're should be spiders.

+ CURRICULUM +

SCAFFOLDING



• Building on previous layers of a structure or body of knowledge with a supportive framework for students

ORBITAL STUDIES



• focuses on a student's independent investigation of a topic related to the planned curriculum

TIERING



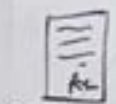
• Assists you in reaching students who may have different levels of understanding by varying the methods for delivering the same key skills and concepts to all students

FLEXIBLE GROUPING



• purposeful grouping that achieves learning goals without continually grouping students in the same way
EX: struggling students w/ low learning ≠ success

LEARNING CONTRACTS



• assure students enjoy an experience specific to their learning needs.
• Developed by negotiating with students to develop specific criteria, tasks, and goals for a lesson

CENTERS AND STATIONS



• CENTERS = stand-alone areas which allow students to explore a specific topic or theme
• STATIONS = Different areas set up with tasks or learning challenges for students to explore simultaneously

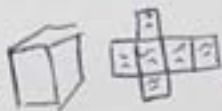
ENTRY POINTS - strategy by Howard Gardner

1. **Aesthetic** - providing an opportunity to respond to the formal or sensory qualities of a subject or work of art
2. **Experiential** - providing an opportunity to respond to a subject or work of art through physical action/hands-on
3. **Foundational** - providing an opportunity to examine the philosophy and vocabulary associated with a subject or artwork
4. **Logical-Quantitative** - providing an opportunity to use the scientific method or a numeric approach to the exploration of a subject or artwork
5. **Narrational** - providing an opportunity to consider and then create a story or narrative about the subject or artwork

← CURRICULUM

CUBING

• students consider a subject from 6 different perspectives



- Description - Association - Application
- Comparison - Analysis - Argumentation
- create cube, insert one cubing choice on each side, toss/roll cube

CHUNKED LEARNING

• strategy that helps students consider large amounts of info in a short amount of time



• taking a large topic/info and assigning small chunks of the topic to individual students/groups

THINK-TAC-TOE

• builds choice into learning while ensuring students explore key concepts/dear



- a grid similar to tic-tac-toe
 - each row represents a concept
 - students pick a concept
 - tiered topics

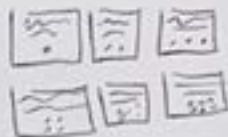
CHOICE BOARDS/CARDS

- offering students choice in a lesson with a choice board/set of choice cards
- different choices displayed
- all choices are equally interesting/engaging
- student picks boards/card



THINK DOTS

• students review or extend their thinking on a topic already studied



- students roll dice to pick one of 6 choices, each with varying complexity
- students roll again for all choices/answers

LEARNING MENUS

• provide choices for students while ensuring they complete the topic or skill



- three categories
 - appetizer, - main course, - dessert

RAFT

• Role, Audience, Format, Topic



- helps students consider a topic from the point of another person
- students choose role and follow RAFT elements

WEEK 11

SPECIAL EDUCATION + INCLUSION



"pleas create visual symbols representing two of the Assistive Technologies..."



- Students with Visual impairments
- chose this because of my own experience w/ glasses & understand the importance of visual aide



- solutions that don't use technology
- technology can be overstimulating and distracting, this helps avoid that

Special Education and Inclusion - DUE Week 12 (Thursday class) and Week 13 (Monday class)

What You Need to Know About Inclusive Education in the Art Room and Inclusivity for All Learners in the Art Room and Assistive Technology PDF

- What does an inclusive classroom look like to you? Use the information from both websites to identify specific examples of what this means to you.
 - What an inclusive classroom would look like to me would be a classroom that is able to meet or satisfy the needs of all students and teachers alike. Whether a teacher needs to accommodate students by extending time or providing extra materials, or if a teacher needs an extra aide to work with students, having a classroom that gives an equal footing to all can help support everyone's goals. Teachers should be able to work with both law and district regulations, while at the same time providing an inclusive art room, where students "learn and thrive from identifying similarities and celebrating differences in others".
- Identify an accommodation AND a modification to your lesson plan, based on the clarification provided in the readings for each term. These don't need to be lengthy, just specific to your lesson plan.
 - Accommodation: Using visual examples of the projects final outcome to help students visual what to create.
 - Modification: Allowing students to use a medium they are most comfortable with, providing an alternative way to express their still life while potentially reducing anxiety about traditional methods.
- What do you want to know more about, or what question do you have after reading these articles? (This question will help guide our class discussion next week - it is required, not optional!)
 - I would like to know more about how teachers are able to accommodate for themselves if they face any challenges or disabilities.

Presentation: Inclusivity in the Art Room

by Kiley, Rudy, Xavier +
guest speakers

- Creating a positive experience
 - Representation ◦ feeling accepted / respected
- Understanding Inclusivity: Laws/Regulations
 - Discrimination on the basis of Disability
 - IEP - 504 Plan
 - Address Education
 - ESSA
 - Individuals with Disabilities Act
 - IDEA
 - FAPE
 - LRE
- Four ways to support inclusion in your classroom
 1. Consider the physical space of your class
 - ensure that all student's physical abilities are welcomed and supported
 2. Recognize your students as individuals
 - every student has an area of strength (MIT)
 3. Ensure all students have access
 - Students of all abilities receive same curriculum
 - proactive design
 4. Be both a teacher and a learner
 - "Partner in Learning" role
 - Students can learn just as much from what the teacher doesn't know
- What is an Inclusive Artroom?
 - Physical
 - room needs to be accessible
 - Non-physical
 - communicate appropriate representation/ideals through visual indicators
- Inclusive lesson plans
 - concentrate on what most important
 - student involvement
 - learning objectives/outcomes
 - Consider your students as individual learners with different needs
 - allows for a more universal lesson plan for each student regardless of individual barriers
 - Do not separate students with special needs from the majority. These students should be a part of the group and should be made to feel that way
- Accommodations VS. Modifications
 - Adaptations:
 - Adaptations made to the educational environment, allowing students with disabilities to participate
 - Modifications:
 - adapt to the content or instruction, modify activities
 - still tied to goal of lesson

CONTINUATION + + + +

- Have Difficult Conversations
 - tough conversations / conflicting viewpoints are going to arise as you offer different perspectives
 - Tough topics
 - Race and stereotypes, - Gender identity, - Home life
 - Having students think and explain encourages growth
 - depending on age / level, different conversations will be had
 - significant growth is made when students can respectfully call out their peers and offer dialogue themselves

• Our Norms

◦ Kindness

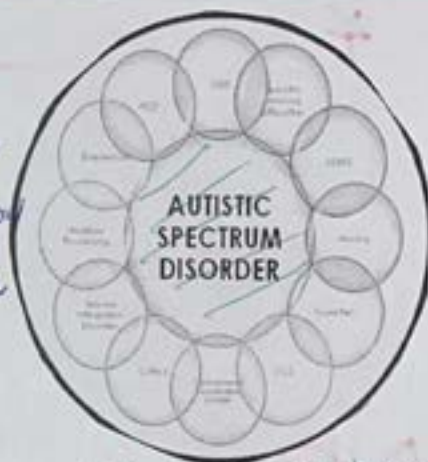
- let everyone be heard
- be respectful in feedback
- be present / engaged

• Our Goals

- Deepen empathy
- build on your understanding
- Gain insight for your own practice

• Your Goals

- "Priming" = when we give our brain a directive through goal/intention/question = focused on finding solution



• Autism Spectrum Disorder

• Inclusion Tools + examples

◦ Be prepared

- attend IEP meetings
- getting aides
- ready to make changes

◦ Behavioral Management

- providing choices within category
- PRIMING
- Reinforcement (vs. reward)

◦ Instructional

- simple / explicit instruction
- build on past skills

◦ Accommodations and Adaptive tools

- easy grip tools
- functional communication resources / tools
- Mobility considerations

• Diverse

- Processing - Functionality - Ability

• Classroom Behavioral Management Essential Strategies

- functional communication
- Reinforcing Participation
- Environmental Arrangement
- Priming

• Skill Builder

- Teaching Techniques
- Modification / Accommodation*
- Drawing - Design - Coloring

• Inclusive Practices in the Classroom

- outcome for all students
- process varies
- Displaying variety of work
- Label in multiple languages

WEEK
13

Assessment in Art

Rubric/Checklist:

* Evidence of Preparation:

- * mind maps / concept maps
 - student research and creates maps
- * object references
 - images / sketches of chosen object

* Observation and Details:

- * attention to detail
- * accurate proportions/features
- * attention to depth/form

* Understanding Lesson:

- * objects chosen are of personal significance
- * artwork displays still life image of object/s
- * artwork displays techniques learned

Prompt

Assessment in Art - DUE Week 13 (Thursday class) and Week 14 (Monday class)

Formative Assessment in the Visual Arts and Embracing Subjective Assessment Practices

- How might formative assessment help students become their own teachers? Explain and give an example (either from the reading or from your own experiences) of how formative assessment can help strengthen one's artistic learning.
- Formative assessment can help students feel empowered and become their own teachers when it opens up the opportunity for students to be able to reflect and understand their learning gaps/weaknesses. When students are able to identify their strengths and weaknesses, they then can provide adjustments to their work, constantly improving themselves. One example of formative assessment is shown in the readings where a teacher, Ms. Makowsky, creates a board showcasing the "happy accidents" students post after learning what they could improve on. She had the students provide themselves and others with feedback on how to refine their projects and it ended up benefiting everyone involved.
- How might knowing your students help you, as an art instructor, assess your students' artwork objectively for growth rather than quantitatively (by numbers)? What suggestions does Gates give for assessing more subjectively without simply letting our own bias determine a student's grade?
- Knowing your students can help when it comes to assessing because when a teacher gets to understand their students and how they work, it allows students to be more open to experiencing growth, but if a teacher is assessing students based solely on numbers, it can produce final work that feels repetitive and lacking quality. Gates suggests that in order to have that perfect balance of assessing objectively and quantitatively, teachers should create rubrics that "even with qualitative, subjective language, can still produce quantitative data". For example, creating tables that include the number of students whose work met qualities described at each level and adding up the number, to have a snapshot look of the class' proficiency levels across the assignment's various criteria.

3 GOALS

1. Strengthen capacity of elementary and middle school arts specialists to assess standards-based learning in the Arts
2. Promote increased student achievement through ongoing classroom assessment
3. Help specialists define, systematize, and communicate their assessment strategies

Self monitoring
///

Self-assessing
///

Self teaching
///

BENEFITS

1. A better understanding of the targets or goals of their learning
2. Knowledge of the gap between said goals and their current state
3. Knowing how to close the gap through relearning and revision

ODPS

BULLETIN BOARD

- * students write by artwork explaining mistakes and how they plan to improve
- * then students post each improved piece on board
- * board track student's progress, highlighting improvements/revision
- * ensure students to think critically
- * students make revisions
- * leads to increase of lesson specific vocabulary, problem-solving skills, and students give helpful advice.

RUBRIC

- * Students review rubric and describe differences between levels of rubric
- * Assess work based on one skill students struggle with
- * Reflect on their art using rubric.

PEER ASSESSMENT

- * Students provided feedback on each other's values scales
- * Students reflect on feedback, continue to improve

VISUAL ART (LP)



Platanus Racemosa
GALIFORNIA
SYGAMORE

Whole Tree

Bark

Leaves

Branches

- Big
- woody
- long