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AN ASSESSMENT-BASED ELEMENTARY ART CURRICULUM

By

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Abstract

This thesis reviews literature on elementary art education and assessment. Examined are both the benefits of and the barriers facing art education exposing art educations position today. 21st century learning strategies and assessments are also explored stressing the importance that individual students need to have the opportunity to stretch onward from wherever they are on the learning continuum. From these findings a new outlook on effective art assessment is formed and applied to create a comprehensive assessment-based curriculum. This curriculum encompasses summative projects as well as routine formative assessments utilizing methods such as rubrics, performance-based assessments, portfolios, self-assessment checklists, and peer-assessment evaluations. These thoughtfully designed assessments can provide insight on what and how students are learning in time for teachers to modify or personalize instruction, as well give students new roles in the assessment process that can make assessment itself a learning experience and deepen student engagement.

Keywords: rubric, assessment, self-assessment, peer-assessment, performance-based assessment, portfolio, curriculum, elementary art, art education

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Literature Review

Effective assessment is an integral part of instruction. Assessments support both the success of an art program and the appropriate teaching methods. Assessment results allow teachers to answer the question: Are my students actually learning what I am setting out to teach? (Pistone, 2002). Contemporary art teachers need to view assessment and grading as a chance to teach, not just a time to judge.

This review consists of four branches of research literature: The Benefits of Art Education; The Barriers Facing Art Education; 21st Century Learning Strategies and Assessments; and The Challenges and Options within Art Assessment. Examined together, these topics frame the argument that no comprehensive assessment-based art curriculum is available for elementary schools today. Without adequate assessment, it is difficult to show evidence that students are learning. Without such evidence, many are led to retain the idea that art is superfluous. However, in fact we know that art education critically supports student-readiness for the 21st century.

The Benefits of Art Education

Art Education is undervalued in today's educational system. It is not a subject that is standardized and tested, and for this reason schools designate neither the appropriate time, nor the resources needed to build a fully effective and progressive art program. For example, the Manheim Township school board in Lancaster, PA approved sizable cuts to elementary art, music and gym classes in 2012, citing “financial constraints” and a “need to focus on academic subjects such as math and reading” (Baldridge, 2016). Despite an expanding body of research demonstrating many benefits of art education for students and schools, it appears that districts continue to question the value of Art education. Arts education leads to various academic and

social benefits for children, and additionally prepares students to become valuable working members society.

Experiences in the arts play a valuable role in helping students to achieve their potential as learners, as well as participating fully in their community and in society as a whole. Research on the role of the visual arts in school often centers on the academic implications of arts participation, but perhaps the real question should be how the arts provide a way in which students can explore, discover, and interpret the world around them. "Art is vital for children" writes the authors of *Review Of Artistic Education* (2015). Marinela Rusu, a PhD researcher at the Romanian Academy in Iași, Romania and Theodora Chandrinou, a teacher and artist from Athens, Greece, both believe that it is through art making that young children learn to interact with and thus understand the environment in which they live (Rusu & Chandrinou, 2015). "Art can be a means of self expression and communication with others, but can at the same time, be a personal interaction, intimacy between the self and the artistic world," (Rusu & Chandrinou, 2015). These inherent art benefits help a child to grow into a strong, competent individual who understands himself, and so can contribute to and share in the world around them more easily.

Many arts educators and scholars argue that the arts are an area of the curriculum that prepare young people for full participation in a democratic society (Malin, 2012). Heather Malin's article in the *International Journal of Education & the Arts* discusses the role art making plays in a child's development within society. She finds that children learn to participate in democracy by exploring and representing themselves through their art making (Malin, 2012). Within the art room, children create their very own community, and their way of making art often implies how they are developing within that community. In the art room, students take on various roles such as artist, critic, and audience, and in these roles collaborate with one another,

producing shared cultural meanings. As John Dewey articulated almost a century ago, schools in a democracy must pay attention not only to *what* children are learning in school, but also *how* they are participating in school (Dewey, 1983; Malin, 2012).

Students who participate in arts learning experiences improve achievement in other realms of learning and life. A collection of studies from 2006 entitled *Critical Evidence* by Sandra Ruppert, captured the best work being done at the time on the academic and social effects of art education on students. The compendium was published by the National Assembly of State Arts Agencies (NASAA) in collaboration with the Arts Education Partnership (AEP) and was declared substantial arts education research by more than 60 peer reviewers (Ruppert, 2006).

There are several positive examples of arts learning experiences benefitting students in other academic areas. One study within Ruppert's compendium (2006) documented how two seventh grade boys with learning disabilities became more sophisticated readers by using visual forms of expression to convey their understandings of reading assignments. The boys drew pictures of impressions they had formed while reading, as well as asked to illustrate books, engage in picture mapping, and create representational collages of their responses to the literature (Wilhelm, 1995; Deasy, 2002; Ruppert, 2006). Using these types of visual expression over a nine-week period, not only boosted the boys' motivation to read, but also helped them to interpret the literature—when passive reading failed to garner any comprehension (Wilhelm, 1995; Deasy, 2002; Ruppert, 2006).

Another research study published in 1999, reported in *Critical Evidence* (2006), found that 9 to 10 year olds who received long-term training in art criticism achieved higher scores on a science activity than those who had not. The study divided the children into two groups: one group which participated in continuous training sessions where they learned to look at and talk

about art, and the other which did not (MacGillivary, Palmer, & Tishman, 1999; Deasy, 2002; Ruppert, 2006). After the course of a year, both groups of children were shown a picture of a fossil record of two intersecting sets of animal footprints entitled *Footprints from the Past* and were asked to answer questions in response to what they saw. Those who had been trained to view art supplied more advanced responses, exhibiting more developed evidential reasoning skills, than those who had not (MacGillivary, Palmer, & Tishman, 1999; Deasy, 2002; Ruppert, 2006). Their ability to look closely at works of art and make inferences had transferred to their ability to analyze and explain images in science.

Multiple studies have shown that Arts Education has significant effects on other disciplines and has been shown to improve academic performance. In a national sample of 25,000 students, students "with high levels of arts-learning experiences" earned higher grades and scored better on standardized tests than those with little or no involvement in the arts (OECD, 2011). It is no surprise that arts and music education programs are mandatory in countries that rank consistently among the highest for math and science test scores, like Japan, Hungary, and the Netherlands (OECD, 2011).

Persistently high dropout rates, reaching 50% or more in some areas, are evidence that many schools are no longer able to engage and motivate their students (OECD, 2011). Art education has been shown to have immeasurable impact on at-risk youth in deterring delinquent behavior and truancy problems. Research from the OECD (2011) argues that arts continue to play an important role throughout the school experience. One *Critical Evidence* (2006) study revealed that a high percentage of high school students who were at risk of not graduating said their main reason for staying in school was due to their participation in the arts (Ruppert, 2006). So not only is art education constructive in that it teaches valuable skills that transfer to a variety

of other subjects, but also because it has been shown to be a powerful motivator at keeping kids interested in school.

Arts education helps develop the skills necessary to succeed in school and in life. Three education professors investigated the effects of arts education on young children, ages 3 to 9 years old, in Helsinki, Finland. They wanted to know how a comprehensive and fully incorporated arts education program would affect children's learning skills and attitudes. The three researchers found that a dynamic arts program motivated children and aroused their interest in thinking, problem solving, practicing, and learning (Nevanen, Juvonen, & Ruismäki, 2014). All data collected was qualitative and based on official reports from professionals' meetings and individual interviews of the participants, teachers, administrators, and artists over a period of time. Making and experiencing art encouraged the development of such useful life skills such as: visual and spatial perceptive skills, self-criticism, interest in new experiences, and the ability to learn from mistakes. In arts education, experiential learning occurs through discoveries, comprehension, and achievements. "Both the processes and the outcomes are important, because they teach the child something about him-or-herself," (Nevanen, Juvonen, & Ruismäki, 2014).

A Harris Poll in May 2005 questioned 1,000 Americans on their attitude towards arts education, revealing strong public support (Americans for the Arts, 2005). The telephone survey was conducted as part of an ongoing public service campaign called "Art. Ask for More" developed by Americans for the Arts, the Ad Council, and the Austin-based advertising agency GSD&M (Americans for the Arts, 2005). Among the findings: 93% agreed that the arts are vital to providing a well-rounded education for children, 86% agreed that an arts education encourages and assists in the improvement of a child's attitude toward school, and 83% believed that arts education helps teach children to communicate effectively with adults and peers

(Americans for the Arts, 2005). Yet in reality, despite these statistics, schools across the country are lacking opportunities for students to participate in high-quality arts instruction and activities.

The Barriers Facing Art Education

Despite convincing research and strong public support, the arts remain on the margins of education, often the last to be added and the first to be dropped in times of strained budgets and shifting priorities (Ruppert, 2006; Walker, 2012). Arts educators are struggling to maintain their tenuous foothold in schools with the push for excessive standardization of academics. A lot of our challenges are due to policy and legislation that is already in place.

In education today, there are several theories for changing school systems in order to improve them. Standards-based reform is one of these, aimed at building a better system of educational excellence, equity, and accountability. The premise is that high standards and appropriate assessments linked to those standards will greatly improve performance for all students (Pistone, 2002). In the early 1990s, a strong and credible spokesperson for this movement was Albert Shanker, president of the American Federation of Teachers. He put forth the idea that giving students a diploma just for staying in school for a certain number of years was sending the wrong message (Pistone, 2002). He believed that students would want to learn and study hard if education offered meaningful incentives and rewards for their academic achievements. He noted that explicit standards, and tests with consequences, such as entrance into college or the workplace, would send the right message to students that their efforts counted (Pistone, 2002). Although, what Shanker neglected to emphasize in his push for standardized testing was the equal importance of arts education to other core subjects such as math, science, and reading.

At the individual state level, the ebb and flow of education reform initiatives have

> alternately fostered and undermined arts assessment. States tend to develop assessment of core curriculum in a classical order that most educators can recite by rote: english/language arts, math, science, social studies, (then) the other areas – including the arts – as time and funding permit. Few if any states have been able to sustain their education reform efforts long enough to 'get around" to the arts (Shuler & Connealy, 1998, p. 14, Pistone, 2002, pg. 11).

The No Child Left Behind Act of 2001 (NCLB) is arguably the most significant federal action to affect arts education, and education as a whole, over the last decade—if not the last 40 years (No Child Left Behind [NCLB], 2003). NCLB was signed into law in January 2002 (NCLB, 2003). It expanded the federal role in education in order "to close the achievement gap between disadvantaged and minority students and their peers" (Ruppert, 2006). In almost every section of the law, NCLB stresses that the allocation of federal resources for education should be grounded in scientifically-based research (NCLB, 2003). The intent, as interpreted by the Department of Education, is to "transform education into an evidence-based field" (Raudenbush, 2006). A primary objective of NCLB is to close achievement gaps between students by bringing all students, regardless of race, ethnicity, gender or income to the proficient level on state standardized tests. One of the guiding principles of NCLB, as outlined by the U.S. Department of Education, is stronger accountability for results (Ruppert, 2006).

> One can travel anywhere in the country today and ask local teachers for the current acronym of high stakes tests in their state like FCAT in Florida (ef-cat) and WASL in Washington State (wazzul). In states where scores on these tests are tied to high stakes accountability measures, teachers describe the very real impact of these tests on the classroom such as endless practice tests ("drill-and-kill") and

> mandated increased instructional time spent only on tested subjects (Pistone, 2002, p. 11).

It appears the United States' government's focus may still be attempting to establish clearly delineated standards. Standards, not standardization is the goal, yet in reality schools are more and more concerned with test scores, students and teachers are locked into rigid timelines, and educators are forced to teach to the test (Jacobs, 2010). NCLB, which judged schools solely on their students' math and reading test scores, prompted schools across the nation to abandon social studies, art, music, physical education and other subjects in pursuit of high scores in the tested subjects (Ravitch, 2010). Federal funding, for the arts and humanities rolls in at around $250 million annually, while the National Science Foundation, for example, is funded around the $5 billion mark, nearly twenty times more (OECD, 2011). As a result, states and districts around the country are being forced to lay off teachers, lose valuable programs, and raise class sizes (Grundy, 2011).

Despite federal reforms that have limited arts educations the federal government, through the U.S. Department of Education and the National Endowment for the Arts, has maintained a consistent connection with arts education in the public schools over the last 15 years. The two agencies have cooperated in the data collection efforts of the National Center for Education Statistics, which provides important insights into the status and condition of arts education in the country (Ruppert, 2006). A U.S. Department of Education Statistical Analysis Report published in 2012 stated that nearly four million elementary school students did not get any visual arts instruction at school (Walker, 2012). The percentage of elementary schools that offered a visual arts class declined from 87 percent in 2000 to 83 percent in 2010 (Concordia, 2013). No more recent studies have been completed to date examining current trends.

Three years ago, Chicago Public Schools (CPS) laid off over 1,000 teachers as a result of its recent decision to close over 50 schools (Fang, 2013). Among the most affected areas was arts education. Nearly 10 percent of the teachers furloughed taught art or music. In the same year, Philadelphia's city schools kept their teachers, but completely eliminated funding for art and music programs, along with others, trying to remedy a $304 million budget shortfall (Woodall & Chea-Annan 2013). So Philadelphia art teachers were left sourcing project materials on their own. Dan Domenech, executive director of the American Association of School Administrators, reported that cuts were likely to continue due to the connection between educational funding and the economic recession (Concordia, 2013). Dave Dickson, a labor relations attorney in Gary, Indiana, and former elementary teacher and principal, is someone who's very familiar with this crisis, as he deals exclusively with school districts across the state of Indiana. In a 2015 article off the National Federation of State High School Associations (NFHS) website Dickson (2015) stated,

> Because most of any school district's budget is fixed to salaries, superintendents are looking toward cutting programs and/or departments in order to make ends meet...When cutting programs, superintendents strive to cut those that have the least impact to learning and that create the least amount of controversy. Wrongly, superintendents often recommend cutting some of the fine arts programs.

Dickson (2015) points out that in most cases the first art classes to be cut were the ones at the elementary level, leaving regular education teachers to provide integrated art lessons within their daily curriculum. Three years ago, in Lansing, Michigan, public school officials laid off all their elementary art and music teachers to make up for a $9 million budget deficit (Smith, 2013) Since then elementary children in Lansing do all their art, music, and physical education with their

regular classroom teachers, instead of specialists (Smith, 2013). “With current state standardized testing and requirements for academic standards, core curricular classes will always be safe” (Dickson, 2015). This national testing craze leads to high demands for school data public reporting. Without adequate assessment plans, art is left out of this picture, unable to supply this kind of data. With the suggestion that what cannot be tested cannot be taught, art education is left vulnerable on the margins of elementary school curriculum (Dorn, 2002).

Standardized Education Modes vs. The 21st Century

High-quality arts education prepares children to fully participate and compete in today’s complex, dynamic, and creative global economy. Robert B. Reich (2001), a former U.S. secretary of labor under former U.S. President Clinton, has criticized standardized tests because of their inability to measure elements of creativity like out-of-the-box thinking, originality, and flair, on which many new jobs depend (Reich, 2001; Au 2010). In measuring teamwork skills it is more effective to observe the test takers actually *performing* their teamwork skills with others, rather than having them simply answer questions about how to collaborate with others (National Research Council, 2011).

Standardized tests measure only a small portion of what makes education meaningful. According to late education researcher Gerald W. Bracey, PhD, qualities that standardized tests cannot measure include "creativity, critical thinking, resilience, motivation, persistence, curiosity, endurance, reliability, enthusiasm, empathy, self-awareness, self-discipline, leadership, civic-mindedness, courage, compassion, resourcefulness, sense of beauty, sense of wonder, honesty, integrity" (Strauss, 2011). All of these standardized-test neglected qualities are crucial to achieving success in the 21st century workplace.

Diane Ravitch, a writer and federal policy maker, agrees, when she states in her 2010 book, *The Death and Life of the Great American School System*, "The goal of education is not to produce higher test scores, but to educate children to become responsible people with well-developed minds and good character." Ravitch was once an advocate for the standards movement of the 1990's, but now disputes all of her once held supportive views on testing and accountability in American schools (Harris, Harris, & Smith, p.17). Measuring 'well-developed minds and good character' as Ravitch states is an immensely complex and difficult task, which the current format of standardized testing inherently lacks the ability to do (Harris, Harris, & Smith, p. 17).

Current creative workplaces require students to be creative problem solvers, not just smart test-takers. Creative experiences are part of the daily work life of engineers, business managers, and hundreds of other professional careers. To succeed today and in the future, learners must be inventive, resourceful, and imaginative (Pink, 2006; PCAH, 2011). Students need to be surrounded by innovation to become innovators. This point was made best by the U.S. Secretary of Education, Arne Duncan,

> Just look at the inventors of the iPhone and the developers of Google: they are innovative as well as intelligent. Through their combination of knowledge and creativity, they have transformed the way we communicate, socialize, and do business (PCAH, 2011, p. 1).

Scoring well on standardized tests does not ensure one will succeed in life (Pink, 2006). While the newer assessments attempt to measure problem-solving skills, they don't measure the high-touch and high-concept abilities that author Daniel Pink illuminates in his book, *A Whole New Mind: Why Right Brainers will Rule the Future*. A Master of Fine Arts is one of the most sought

after credentials in the world. Corporate recruiters have begun visiting the top arts graduate schools in search of talent (Pink, 2006). Businesses are realizing that the only way to differentiate their goods and services in today's overstocked marketplace is to make their offerings physically and emotionally compelling (Pink, 2006). Thus, the high-concept abilities of an artist are more valued than the skills of an entry-level business graduate.

> In the United states, the number of graphic designers has increased tenfold in a decade; graphic designers outnumber chemical engineers by four to one…More Americans today work in arts, entertainment, and design than work as lawyers, accountants, and auditors (Pink, 2006, p. 55).

High concept and high-touch are on the rise throughout the world-economy and society. Pink explains the term high concept as the ability to create artistic and emotional beauty, as well as to detect patterns and combine seemingly unrelated ideas into novel invention (Pink, 2006). High touch is the ability to empathize and to understand the subtleties of human interaction (Pink, 2006).

Today, students at Yale School of Medicine are honing their powers of observation at the Yale Center for British Art because students who study paintings excel at noticing subtle details about a patient's condition (Pink, 2006). Creative experiences are part of the daily work life of engineers, business managers, and hundreds of other professional careers. To succeed today and in the future, America's children will need to be inventive, resourceful, and imaginative (Pink, 2006; PCAH, 2011). Future work situations will require students to be creative problem solvers, not just smart test-takers.

21st Century Learning and Assessment

Learning and assessment is ideally student-centered. Dr. Zühal Çubukcu is an Associate Professor of Education at Eski§ehir Osmangazi University in Eski§ehir, Turkey and he states that a student who has the ability to utilize information is more valuable than the student who only memorizes it. “Learning is not only about knowledge making” Çubukcu (2012) says. For real learning to take place, exploring, examining, and problem-solving-based learning are crucial (Çubukcu, 2012). Being effective in the workplace requires the ability to work autonomously, be self-motivating and self-monitoring, and engage in lifelong learning (Pink, 2006).

Student-centered learning, or student centeredness, is a contemporary pedagogic model which puts the student in the center of the learning process (Çubukcu, 2012). Student-centered teaching considers students' interests, demands and needs. When students have the opportunity to follow their own goals, all of their activities are meaningful (Çubukcu, 2012). Students need to play an active role in all stages of the learning process, such as decision-making, planning, application, and evaluation. This kind of learning can grow self-confidence and self-control within individuals, as well as contribute to the whole group culture of working together (Çubukcu, 2012).

Interestingly, art education can evoke all of the physical characteristics found in learner-centered environments. Christine Woywod, Assistant Professor of Art Education at University of Wisconsin in Milwaukee, describes several characteristics of the art classroom, which naturally fits 21st century needs. The art teachers Woywod (2015) interviewed describe the fluid nature of their rooms to be ‘informative’ and ‘unique’ from the rest of the school. They create workstations that students manage independently as well as collectively, and fashion displays that could easily support their instruction (Woywod, 2015). Art experiences can be performance

and inquiry based, and art classroom spaces are almost always flexible and fluid- all of which support student-centered learning. Art education is the perfect model for other subject areas trying to become more student-centered.

One method to achieve 21st century learning may begin with assessment. Assessment is a modern form or method used to determine what knowledge, skills, and proficiencies a student has learned (Jacobs, 2010). Today, students need assessment to prepare them for the real world. This means giving them opportunities to engage with complex problems, dilemmas, and conflicts whose resolutions are not immediately apparent (Jacobs, 2010).

> As educators, our challenge is to match the needs of our learners to a world that is changing with great rapidity. To meet this challenge, we need to become strategic learners ourselves by deliberately expanding our perspectives and updating our approaches (ch. 1, p. 1)

Understanding by Design (UBD), is an updated pedagogical approach established by Jay Wiggins and Grant McTighe (2014) that supports the idea that assessment planning must come first to achieve 21st learning. The UBD method persistently sets forth the question, "What is it that you want students to know and be able to do?" This question must be determined before any teaching and student learning begins. UBD forces educators to engage in "backward design" by beginning with the end in mind (Wiggins & McTighe, 2014). This mindset supports the idea that before any learning can begin, one must first design assessment that addresses current needs.

UBD distinguishes between two broad types of assessment—performance tasks and other evidence (such as traditional quizzes, tests, observations, and work samples). The most common way to assess art is through an art 'project'. Projects are performance tasks or assessments. These types of assessments entail a more active, hands-on learning experience. When students apply

their learning to a realistic situation they align with 21st century learning goals. The key is to not only assess a student's creativity, but also understanding and ability to transfer what they've learned to a real life situation; one they may face in their future (Wiggins & McTighe, 2014).

Some examples of these performance tasks include documentaries, podcasts, CAD projections, websites, digital music compositions, webcasts, online journals, films, video podcasts, screenplays, video conferences, virtual life simulations, and blogs (Jacobs, 2010; McTighe, 2015) Teachers can use new technological tools for assessments like interactive whiteboards, webcams, laptop computers, e-mail accounts, digital cameras, iPods, web simulations, flip cameras, webquests, electronic field trips, social media pages, e-games, and video conferencing (Jacobs 2010; McTighe, 2015). Heidi Jacobs explains that current teachers need to consciously reinvent their traditional assessments; that operating schools and using curriculum on perpetual repeat does not work for modern-day learners. She gives examples, such as replacing a standard short story assignment with a fresh screenplay, and a boring chart of information with an informative Webquest instead (Jacobs, 2010; McTighe, 2015).

Making a work of art is inherently a performance-based assessment. Though we know the value of 21st century performance-based assessments, standardized, non-performance-based assessments still rule. With teachers today being required to record and report assessment results constantly, the question becomes, "how do art teachers *evaluate* art assessment fairly, and in such a way to encourage future learning?" There are many obstacles to consider along the path of art assessment.

Art Assessment Standards

In contrast to other academic subject areas, assessment of progress in the arts presents a number of special issues. Enormous differences persist in the quantity and quality of arts

education from one location to another. There is a wide range of arts curricula and teaching practices existing within and across school systems (Pistone, 2002). In the United States, The National Core Arts Standards is a general model, which provides a unified quality arts education framework for students in Pre-K through high school (NCCAS, 2014). Each state's department of education determines for themselves what, if any, influence the national model will have on their own state arts standards (NCCAS, 2014). Even with defined targets and aligned standards, the issue of *how* to best and most realistically assess children's artwork is not straightforward.

The Pennsylvania state standards for the fine arts is a long list of eloquent objectives, but there is no set list of effective assessments to measure these objectives paired with it. School administrators leave the responsibility of creating appropriate assessment and scoring devices to individual art teachers (Hopper, 2007). It seems that a state-wide established assessment-based elementary art curriculum does not exist. The national model lists goals for assessment administration such as "Student learning *must* be assessed based on identified criteria" and "Feedback about individual performances *should* be provided to all students during and at the completion of assessment" (NCCAS, 2014). Despite these dictations, again there is no recommended curriculum modeling assessment specifically. In certain art education situations, having no assessment rules equals freedom. Although for many, especially at the elementary level, where several assessment challenges arise, this lack of guidance causes great frustration.

Art Assessment Challenges

It can be difficult to specify specific objectives to be 'evaluated' in art. In fact, as Keith Gentle (1985) points out in his book, *Children and Art Teaching* (an older, but still relevant, text) many things other than factual knowledge should be considered by those who are examining

children's art. Learners bring their own personal perspective and experience to their artwork and operate conceptually, emotionally, and physically in different ways and at varying levels (Hopper, 2007).

The rate of human learning is not regular or always predictable (Semrud-Clikeman, 2016). A classroom full of students who are about the same age are not necessarily equally ready to learn a particular skill or idea. Children develop at different rates (Semrud-Clikeman, 2016). This, in turn, creates variation in individual artworks. One first grader could have better eye-hand coordination than another student in his class. Even though both children have learned the same lesson, the outcome differs due to skill level. Certain skills may not be evident in every art piece a child makes. It is possible that the same highly developed first grader, from the beginning of the year, changed his rate in development, and is now behind the rest of his classmates in eye-hand coordination.

Assessment based on the product doesn't show the whole picture. The finished artwork, however good-looking, is only one measure of what the child can do or has learned from performing the activity (Hopper, 2007). Visual elements of an artwork could be the range of marks made in a drawing, or the way the paint is employed and applied. Someone not trained to assess children's art may see one messy, poorly done piece of work vs. an attractive, skilled piece of work. A professional art teacher viewing the same pieces of work may see a bold, confident and expressive artwork vs. a light, sensitive and controlled artwork (Hopper, 2007). The student's range of physical and mental maturities should be kept in mind while looking for other important qualities in artwork such as expression, imagination and inventiveness. The difficulty is that none of these qualities are easily quantifiable and all can be subject to bias. A

veteran elementary art teacher penned a 2015 blog post entitled, "Art Teacher Tips: How do you grade art?" on Cindy Ingram's blog, *The Art Curator for Kids,* commented:

> Of course, all art grading is somewhat subjective. Johnny may have created the best work he's ever done, and it's still not as good as Jane or Juan's. I have to look at that student's progress almost as much as the final product. You have to reward process, hard work, and diligence–maybe even more than natural ability (Ingram, 2015).

Another art teacher made an interesting point when she wrote on the same blog,

> I grade primarily on effort and whether or not the basic instructions have been followed. However, sometimes a student will deviate from the project requirements and create something amazing–so should I give them a "bad grade" when their artwork is better because of this? I don't believe so. Grading and teaching art are problematic for me, and I've been teaching for almost twenty years. I want to encourage kids' creativity, not squelch it (Ingram, 2015).

Art teachers at the elementary level teach every student, not just the ones that signed up for their class. Art teachers need to create assessment that is stimulating to every child and encourages them to want to continue to make art. This is difficult when a child's confidence in handling a range of materials and rendering a variety of subjects fluctuates. Sandra McCollister (2002), an assistant professor of Art Education at Baylor University in Waco, Texas found that children aged seven to eleven often begin to express a lack of confidence in their ability to make art, and in particular drawing. For many, the ability to draw 'realistically' becomes the benchmark for measuring their own artistic ability and that of their peers, even if this is not the approach adopted by the teacher (McCollister, 2002). From approximately the age of seven,

children will begin to make comparisons between their work and that of others, and may become easily frustrated or disappointed with their own achievements (McCollister, 2002). It is the art teacher's initiative to build confidence, as well as skills and knowledge, in *every* student; a sometimes seemingly impossible task.

One challenging aspect of the elementary art room is the immense number of students a teacher needs to assess within a limited amount of time. In the 2009–10 school year, full-time visual arts specialists spent an average of 22 hours per week teaching 24 different classes with about 22 students per class (Parsad & Spiegelman, 2012). This means elementary specialist teachers see on average about 500 kids a week, and most are teaching four to seven different grade levels. On average, an art teacher has seven classes a day; that means managing thirty or more classes a week. And with each class of 30 to 50 minutes, it's challenging to get in much artmaking, let alone incorporate assessment activities with effective feedback (Parsad & Spiegelman, 2012). In reality, many art teachers find it impossible to assess every piece of children's artwork in a comprehensive way. A key element of formative assessment is feedback, but the trouble is, most teachers have difficulty finding time to give all students the feedback they need when they need it (Andrade, 2007). In the book, *Classroom Management for Art, Music, and PE Teachers,* Michael Linsin makes a good point when he writes,

> ...Getting to know anyone this way takes time; time a specialist teacher doesn't have. Given the sheer numbers of students you see every week, as well as the infrequency of your interactions, building relationships in this manner isn't realistic (Linsin, 2014, p. 11).

How does a teacher have time to thoroughly assess up to 600 individual projects every month or so, in addition to their other job responsibilities? This is the same struggle all

elementary art educators face across the country, and unfortunately there is no one systematic solution to be found.

Methods of Assessment

Portfolio Assessment

How can a teacher know specifically what a student has learned from completing a project? Assessment, to be effective, should be undertaken prior to and following an assignment, as well as through out the process. Portfolio assessment fills this role, in that it's a longitudinal collection of student work. Longitudinal assessments compare before and after skills and knowledge (Bartel, 2005; Saraniero 2014). Dated work samples are collected throughout the school year and then compared one to the other to show a child's progress. Portfolio Assessment is also frequently referred to as "Authentic Assessment," because rather than give children a one-time test, teachers collect, view, and score work samples over a long period of time, which allows them to assess how the child is really doing on a daily, on-going basis (Butkus, 2014). There are three components that typically make up an arts portfolio: work samples of both final products and drafts; reflective writing about the process as well as the final product; and content knowledge, such as a research paper or completed quiz demonstrating student comprehension.

Experienced art teachers can make intuitive assessments based on longitudinal observations, but portfolios, along with sketchbooks, journals, and digital photos further help in keeping records for each student (Bartel, 2005; Saraniero 2014). Older students can even keep these records for themselves, as well as self-report what they have learned from the project. This allows students to monitor their own learning, a key characteristic of student-centered learning.

Student-Centered Assessment

Could in-progress self-assessment be part of a solution? Heidi Andrade, Joanna Hefferen, and Maria Palma, researchers within the field of art education, have found formative student-centered art assessments to have positive effects on student learning (Andrade, Hefferen, & Palma, 2014). In their research, it was found that this type of assessment increased student engagement and learning in the art room, and helped both students and art teachers view assessment more favorably (Andrade, Hefferen, & Palma, 2014). Teachers changed their view on assessment when they thought of it as a time for learning, rather than as a final judgment.

The researchers Andrade, Hefferen, and Palma (2014) reported that the teachers within their study saw improvements in student engagement, the quality of artmaking, and the overall attitude towards assessment when it was *formative*. For example, Kareen Makowsky, an elementary art teacher in Brooklyn, NY, commented on her results when using formative assessment strategies with one of her second grade classes. Her students peer interviewed each other on their works in progress, asking each other questions. At the end she let students discuss again, this time letting them share the problems they had experienced and the ways in which they had solved them. They took notes during this discussion and posted them to a bulletin board. Makowsky reports that she had never before experienced 2nd graders writing so much and so well. They began to make revisions independently as well as communicatively before turning their final piece in, and increased the use lesson-specific vocabulary. This research shows that some of the biggest effects on student learning occur when students become their own teachers.

As mentioned before, most teachers have difficulty finding time to give all students the feedback they need when they need it. Fortunately, students themselves can be excellent sources of feedback. Andrade (2014) states that under the right conditions, student self-assessment can

provide accurate and useful information to promote learning. Self-assessment is an opportunity for students to engage in self-monitoring and self-teaching, two key principles in student-centered learning.

During self-assessment students reflect on the quality of their work, judge the degree to which it reflects the lesson's goals, and then revise their work before handing it in to the teacher. Self-assessment should be on-going and formative, rather than final and summative. Students assess their works in progress, and find ways to improve their performance, rather than just give themselves a final grade (Andrade, 2014). Andrade and her colleagues found student attitudes toward formative self-assessment (not pertaining to grades) to be positive. Students commented that self-assessment helped them feel prepared, improved the quality of their work, and gave them a better understanding of what they had achieved (Andrade, 2014).

Assessment Rubrics

A rubric is a coherent set of criteria for students' work that includes descriptions of levels of performance quality on the criteria (Brookhart, 2013). A rubric responds to the question "What qualities and characteristics may be present within the finished work at varying levels?" (McCollister, 2002). At its most basic, a rubric is a scoring tool that lays out the specific objectives for an assignment, states Danielle Stevens and Antonia Levi (2005), two professors at Portland State University in Oregon. The two co-authored a guidebook to writing and using effective rubrics in 2015. Stevens and Levi found that educators who regularly use rubrics can create a rubric in an hour or less if they are simply modifying an existing rubric, but initially they admit, designing rubrics may take more time than they save (Stevens & Levi, 2005). Although, this is not wasted time, once designed, rubrics cut down on grading time, and provide fuller feedback to students (Stevens & Levi, 2005).

Incorporating rubrics into the classroom can be challenging. First off, for students to benefit from using a rubric, they must be able to read, making it difficult to use with elementary students. Additionally, rubrics may define quality for an assignment too narrowly, leading to the result of cookie-cutter products (Andrade, 2007). Students can become too focused on what's expected of them, and lose the desire to be inventive and take risks.

Even so, rubrics can be very beneficial to student learning. McCollister notes the benefits, such as increased personal responsibility, application of concepts, and selective attention to what is important. A rubric can also be a very efficient tool for guiding student self-assessment. Since a rubric includes vivid descriptions of what excellent and poor work looks like, it can help students get a strong sense of the quality of their work and provide guidance about how to improve it (Brooke & Andrade, 2014) Proceduralized knowledge is clear in rubrics, and research shows that the percentage of students who can do well increases (McCollister, 2002; Greenberg, 2015). For instance, when the findings in the study by Andrade, Du, and Wang (2007) were translated into typical classroom grades, the average grade for the group that engaged in rubric-referenced self-assessment was a low B whereas the average grade for the comparison group was a high C (Andrade, 2007). In another, more recent, study students used a rubric to grade another student's report. Their feedback was not shared with the report's author, but the assessment activity alone was enough to enable 60% of the students to go back and rewrite their own paper, in the end receiving a significantly higher score (Greenberg, 2015; Weimer, 2015). Being able to accurately assess your work and that of others is one of those lifetime skills that professionals will need in today's workplace.

One of the most striking outcomes of rubric development and use with students is improvement of an instructor's teaching methodologies. To write or select rubrics, teachers need

to focus on the criteria by which learning will be assessed. This focus on what you intend students to *learn* rather than what you intend to *teach* actually helps improve instruction (Brookhart, 2013). A good rubric helps teachers be more objective in scoring children's work that might otherwise be scored subjectively. As mentioned before, art assessment can be quite subjective and open to interpretation. Therefore, the more specific a rubric is, the easier it is to evaluate an artwork, hopefully removing any guesswork involved (Butkus, 2014).

Rubrics designed for the elementary art room should be age appropriate. For use with younger children, McCollister (2002) suggests limiting the number of phrases and simplifying the general content for better readability and understanding. She also recommends adding "positive work habits" as a criterion on a rubric for younger students to help with classroom management and teach work ethic.

Conclusion

Unfortunately, there's no easy plan to create the perfect assessment-based art curriculum for elementary schools today, or even tomorrow. Designing and successfully incorporating student-centered art assessments, which truly help students to reflect on their learning and monitor their own progress, is an immense challenge. As Jacobs (2010) reiterates that real change requires qualities such as open-mindedness, flexibility, persistence, and courage. Although, with the current education policy climate the way it is, where only evidence-based assessments matter, I don't know if the arts will ever become front and center.

Two things I do know is: 1) when it comes to art assessment, schools still have a lot of room to grow, and 2) the general lack of concern over art assessment in schools today, in a context where assessment is king, sends one clear message: THE ARTS DON'T MATTER.

Curriculum Overview

Arts educators need to prove that substantial, rigorous learning is taking place in our classrooms, but unfortunately, there is a lack of assessment guidance. Currently, elementary art teachers are left to their own devices in effectively assessing their students. At my own school, my colleagues use different methods of *limited* assessment, and often find 'grades' to be more of a hindrance than a help when working with elementary aged children.

School art programs are the last to be added and the first to be dropped in times of strained budgets and shifting priorities (Ruppert, 2006; Walker, 2012). Currently, our government's policies stress that decisions about the allocation of federal resources for education be grounded in "scientifically-based research" transforming education into an "evidence-based field" (Raudenbush, 2006). Without new adequate assessments, it will be difficult to prove that students are learning, leaving programs vulnerable to potential future budget cuts and policy changes.

The following elementary school art curriculum incorporates a variety of time-realistic and age-appropriate formative assessments that utilize contemporary learning methods and technologies for the purpose of strengthening teachers' pedagogy, enriching student learning, and building beneficial evidence showcasing the importance of art education.

Format

This art curriculum begins with kindergarten and develops skills and concepts vertically through to sixth grade. One unit per grade level is provided. A title page introduces each unit and lists essential questions. The unit plan format is a modified version of Jay McTighe and Grant Wiggins' (2012) *Understanding By Design* (UbD) unit plan template. Both the National Visual Arts Standards and the Pennsylvania Core Visual Arts Standards are also listed in their

abbreviated numbers and codes in the established goals section. Along with these standards is a list of student objectives stating what the student will be actually doing during the unit. As well as student outcomes are listed, which describe the desired objectives and goals the student should have by the end of the unit.

The lessons and assessments match developmental ages. Summative assessments are project-based and use the evaluative criteria of understanding, craftsmanship, creativity, and effort. A general rubric of this criterion exists within the unit plan for convenience. A series of formative assessments are listed within the evidence section as well. A self-assessment rubric, as well as any other formative assessment materials such as exit slips, worksheets, or checklists, follows each unit plan. When using the proposed curriculum, it is recommended that a teacher keep a journal or portfolio of all formative assessments for each child. This way students, parents, and teachers can reflect upon this journal at different times throughout the school year to witness growth and track learning skills.

At the bottom of each plan is a timeline of learning activities, as well as the art making procedures and materials needed for the final project. This curriculum requires a computer, smart board, digital projector, and tangible art images in the classroom. Teachers may make individual modifications to adjust instruction to their available resources and to match the unique needs of their students.

Curriculum Purpose

While art projects in themselves are assessments, this curriculum suggests additional beneficial ways to assess children in the art room. Arts assessment allows teachers to articulate goals and standards and can identify a program's strengths and weaknesses. For parents and students, assessment results provide a profile of student learning, and feedback can refine and

redirect efforts of young learners. An assessment-based art curriculum provides a variety of useful and age-appropriate assessments that art teachers may access in order to show evidence of learning in a variety of ways. This creates the 'evidence' we need to prove that our programs have worth. With the establishment of new teacher evaluation standards, our department shows evidence of mastery and/or growth of three student-learning objectives at two different grade levels. Having a clear set of viable formative and summative assessment strategies and forums available that support these learning objectives would strengthen our program as well as better demonstrate its worth. Unifying assessment strategies will result in discussion and comparison of student results. Designing a new assessment-based curriculum will set clear expectations for what we want our students to learn. And in the end, these new assessments supply us with the evidence needed to satisfy our teacher evaluation requirements.

This curriculum sets goals and expectations for students while allowing for student centered learning. It addresses art teachers' needs for age-appropriate and time-affective formative assessment activities and rubrics with self, peer, and teacher assessment opportunities. Students themselves become their own teachers, giving each other feedback through peer interviews and checklists. The rubrics measure specific, observable data without discouraging creativity. These thoughtfully designed assessments give students new roles in the assessment process that can make assessment itself a learning experience and deepen student engagement. Both formative and summative assessments attempt to develop skills of creativity, communication, and collaboration (P21, 2007). The rubrics include self-assessment, where students engage in self-monitoring and self-teaching, two key principles in student-centered learning. This research-based elementary art curriculum is based on assessment for teachers who are struggling with how to best evaluate student learning. This web accessible document gives

elementary teachers something to follow; a guided plan, with handy resources, which they can modify to fit their own individual classrooms and students.

KINDERGARTEN UNIT

"NIGHT OWL"

Description:

Students will be read, "A Book of Sleep" by Il Sung Na and then draw an owl inspired by the one in the story. They will draw a variety of lines and shapes through guided instruction, as well as practice tracing shapes independently. Students will use crayon and watercolor to complete their image.

Essential Questions:

- How can line be expressive?
- How can simple shapes make complex images?
- How does an artist choose a particular shape to represent an object?
- How can students become self-monitors and assess their own work?
- How can students reflect on their art-making experience?

UNIT PLAN

Title: Night Owls	**Grade:** Kindergarten	**Time:** 3…45-min classes

Topic(s): Line, Shape, Texture, Pattern	**Reference(s):** The children's book, "A Book of Sleep" by Il Sung Na

DESIRED RESULTS

Performance Objectives:	**Outcome Goals:**
Students will… • Draw a recognizable owl using a variety of lines and shapes through guided instruction • Practice tracing & drawing simple shapes • Experience painting with watercolor • Witness how crayon resists watercolor	Students will… • Know that owls are "nocturnal" creatures • Know the correct placement of an owl's body features • Be able to draw a zig-zag line and a triangle • Understand that lines can create visual texture • Strengthen their eye-hand-coordination

Established Goals:	
National Core Standards: 1, 2, 3, 6, 8, 9, 10	PA State Standards: 9.1.3 - A, B, C, H, J 9.3.3 - B, C

ASSESSMENT EVIDENCE

Summative Assessments:	**Formative Assessments:**
• Owl Drawing/Painting • Self-Evaluation & Reflection Rubric	• Before/After Sketches: "Draw an Owl" • Practice Skills Worksheet: "Triangles & Zig-Zags" • In-Progress Checklist: "Buddy Check"

Summative Assessment Standards:

Criteria…	**Advanced**	**Proficient**	**Developing**	**Beginner**
Understanding	Applied all of the taught skills and/or concepts; all project requirements fulfilled	Applied most of the taught skills and/or concepts; most project requirements fulfilled	Applied some of the taught skills and/or concepts; some project requirements fulfilled	Applied none of the taught skills and/or concepts, no project requirements fulfilled
Craftsmanship	Produced highly attractive, readable work with no visible mistakes	Produced good looking, readable work with few visible mistakes	Produced sloppy, but still readable work showing some mistakes	Produced, messy unreadable work showing several mistakes
Creativity	Independently produced highly-interesting work showing lots of unique thought	With guidance produced interesting work showing some unique thought	Produced an average work, showing little original thought	Produced dull work displaying no thought at all, ignored guided suggestions
Effort	Consistently demonstrated their best effort; always maintained focus	Frequently demonstrated their best effort; often maintained focus	Sometimes demonstrated their best effort; struggled to maintain focus	Rarely demonstrated their best effort; lacked focus

<table>
<tr><th colspan="2">LEARNING PLAN</th></tr>
<tr><td>Materials:</td><td>Timeline:</td></tr>
<tr><td>12x12 white drawing paper, #2 pencils, erasers, black Sharpie markers, brown crayons, fluorescent crayons, watercolors, paintbrushes, placemats, water cups, large circle tracer, owl body tracer, “Triangles & Zig-Zags” worksheet, requirements checklist, rubric & reflection</td><td rowspan="2">Class 1
• Before sketch - 5 min
• Motivation - 10 min
• Step 1: Draw - 20 min
• After sketch - 5 min
• Clean-up - 5 min
Class 2
• Practice worksheet - 15 min
• Buddy Check - 5 min
• Step 2: Outline & Color - 20 min
• Clean-up - 5 min
Class 3
• Review project - 5 min
• Step 3: Paint - 20 min
• Clean-up - 10 min
• Rubric - 10 min</td></tr>
<tr><td>Motivation:
Read the story “A Book of Sleep”. Talk about how owls are “nocturnal” birds and what that means. Ask students to name other nocturnal animals they know of. Tell students they will be drawing their own owl awake at night, or asleep during the day perched in front of the sun or moon just like in the book!</td></tr>
<tr><td>Art-Making Procedures:</td><td>Assessment Directions:</td></tr>
<tr><td>Step 1: Have students, in pencil, trace around a large circle in the center of the page to create a moon/sun. Centered inside the circle, have them trace the owl’s body. Next show them how to draw 2 parallel wavy lines underneath the owl’s body for a branch. Next, step-by-step with the student’s following your instruction; draw the owl’s features. As you start to draw, ask the students what types of shapes would work best to describe a beak, horns, eyes, etc.

Step 2: Have the students outline the owl and branch with black Sharpie and add swirls to the branch for a bark texture. Next have them color in the branch with brown crayon, and use fluorescent crayons to color in the owl. Show them how to create a feathered texture by drawing zig-zag horizontal lines across the owl’s body, as well as repeated letter V’s on the wings. Lastly, have the students color in their large moon/sun behind the owl with bright yellow. They can add sunrays or stars too depending on if it’s day or night.

Step 3: Have students finish their pictures by painting the sky blue for day or black/purple for night using watercolors. Another option would be to let students use multiple colors for the sky.</td><td>‘Before/After’ Sketch - Before the lesson begins, ask students to draw their best owl in pencil on a small piece of paper (or in their sketchbooks). After students have been taught how to draw an owl, ask them to draw an owl again on another small piece of paper (or in their sketchbooks beside the first one they did).

Practice Worksheet - Have students practice drawing triangles and zig-zag lines independently.

“Buddy Check” - Have students pair up with a buddy to check each other’s work. As a class go through the checklist of requirements. Then let students make any necessary corrections.

Self-Evaluation & Reflection - Together, as a class, go through the Self-Evaluation rubric one criteria at a time. Have students rate themselves and their work along the way.</td></tr>
</table>

Before & After Sketch

What does an owl look like? Draw your best owl...

Name: _____ **Class:** _____

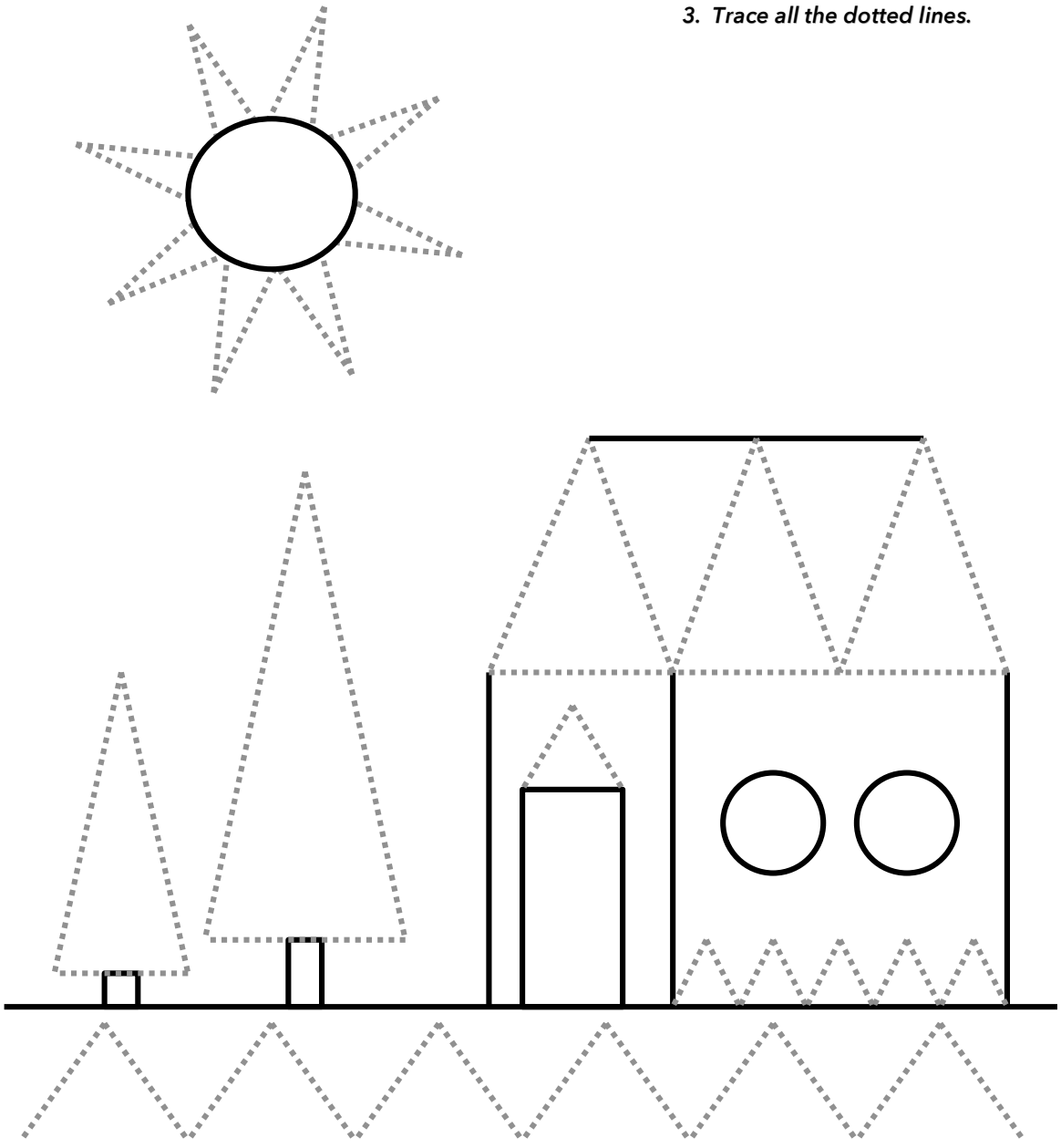
Practice Worksheet

Name: _____ **Class:** _____

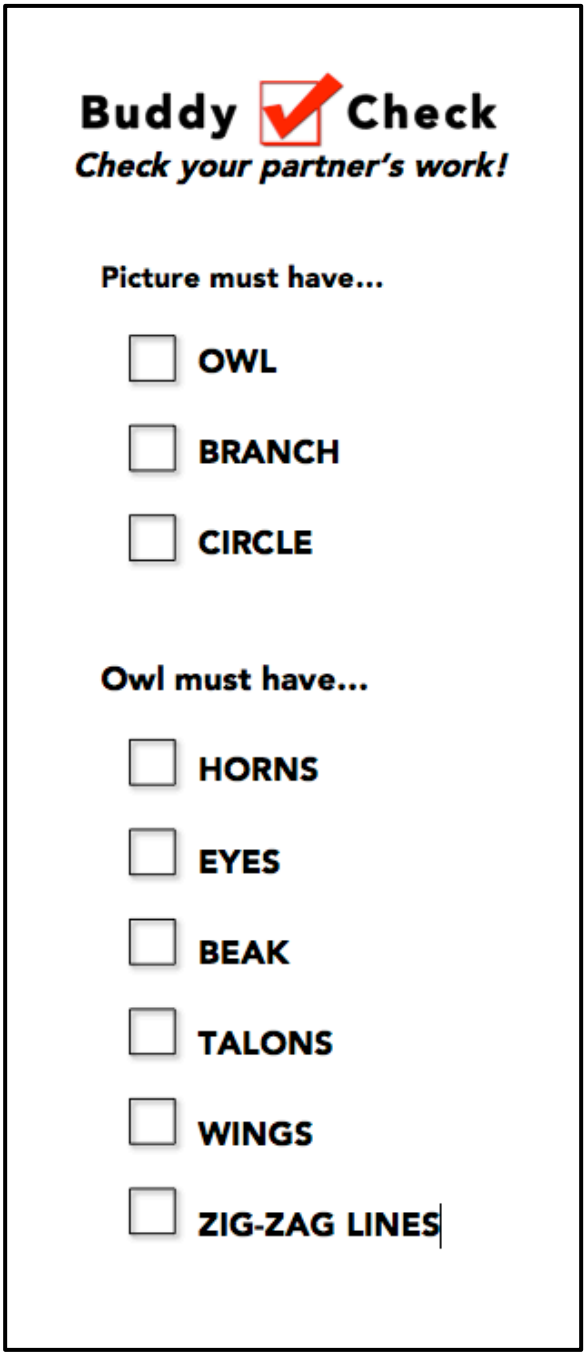
1. *How many TRIANGLES do you see?* _____

2. *How many Zig-Zag lines do you see?* _____

3. *Trace all the dotted lines.*



In-Progress Checklist



Self-Evaluation & Reflection Rubric

Self-Evaluation

NAME:	**CLASS:**	**PROJECT:** Night Owls

DIRECTIONS: In pencil, rate yourself by circling a number for each standard below:				
Fulfill Requirements: Did you… ☐ draw an owl with horns, wings, eyes, & triangle beak? ☐ add zig-zag lines to the owl for feather texture? ☐ color in the owl and the sun/moon with crayon? ☐ paint the sky with watercolor?	5	4	3	2
Use Good Craftsmanship: Can you 'read' what the picture is portraying?	5	4	3	2
Exhibit Creativity: Did you add more patterns to the owl, besides the zig-zags? Did you add extra details to the sky? Did you color in the owl in a unique way?	5	4	3	2
Demonstrate Effort: Did you participate in class activities & discussions? Did you use your time wisely? Did you try your best?	5	4	3	2
Display Good Behavior: Did you handle the materials with respect? Were you kind & helpful to others? Did you listen to the teacher?	5	4	3	2
Evaluate Artwork & Performance: Did you fill out this rubric honestly?	5	4	3	2

Teacher Comments:	**Grade:**

Self-Reflection

1. How do you <u>feel</u> about your final picture? (Circle the face below that shows how you feel)


I LOVE it!


I'm happy with it


I'm unsure about it


I don't like it


I HATE it!

2. What do you enjoy doing the most? (Circle one of the pictures below)


Drawing


Coloring


Painting

FIRST GRADE UNIT

"SPLAT THE CAT"

Description:

Students will be read, "Back to School, Splat!" by Rob Scotton and then draw the character of Splat in a fun pose using basic shapes and lines. Students will learn how to portray a fur texture using crayons, and will paint the background with watercolor.

Essential Questions:

- How can colors express different ideas?
- How do you know what something feels like if you can only see it?
- How do artists use line to describe visual texture?
- How can students become self-monitors and assess their own work?
- How can students reflect on their art-making experience?
- How does one measure growth?

UNIT PLAN

Title: Splat the Cat	**Grade:** 1st Grade	**Time:** 3…45-min classes

Topic(s):	**Reference(s):**
Expression/Gesture, Texture, Shape, Line	Popular children's book character, *Splat the Cat*, created by Rob Scotton

DESIRED RESULTS

Performance Objectives:	**Outcome Goals:**
Students will… • Draw the storybook character *Splat the Cat* using basic shapes and lines • Be introduced to "warm" and "cool" colors • Practice their painting skills	Students will… • Know how to draw a cartoon cat • Know that our arms and legs are made up of 2 parts with a knee/elbow in the middle • Be able to create a visual fur texture • Strengthen their eye-hand-coordination

Established Goals:	
National Core Standards: 1, 2, 3, 6, 7, 8, 9, 10	PA State Standards: 9.1.3 A, B, C, E, H, K 9.3.3 B, C 9.4.3 D

ASSESSMENT EVIDENCE

Summative Assessments:	**Formative Assessments:**
• Expressive Drawing/Painting of Splat the Cat • Self-Evaluation & Reflection Rubric	• Before & After Sketches: "Draw Splat" • Practice Skills Worksheet: "Draw Splat in Different Poses" • In-Progress Checklist: "Buddy Check"

Summative Assessment Standards:

Criteria…	**Advanced**	**Proficient**	**Developing**	**Beginner**
Understanding	Applied all of the taught skills and/or concepts; all project requirements fulfilled	Applied most of the taught skills and/or concepts; most project requirements fulfilled	Applied some of the taught skills and/or concepts; some project requirements fulfilled	Applied none of the taught skills and/or concepts, no project requirements fulfilled
Craftsmanship	Produced highly attractive, readable work with no visible mistakes	Produced good looking, readable work with few visible mistakes	Produced sloppy, but still readable work showing some mistakes	Produced, messy unreadable work showing several mistakes
Creativity	Independently produced highly-interesting work showing lots of unique thought	With guidance produced interesting work showing some unique thought	Produced an average work, showing little original thought	Produced dull work displaying no thought at all, ignored guided suggestions
Effort	Consistently demonstrated their best effort; always maintained focus	Frequently demonstrated their best effort; often maintained focus	Sometimes demonstrated their best effort; struggled to maintain focus	Rarely demonstrated their best effort; lacked focus

<table>
<tr><th colspan="2">LEARNING PLAN</th></tr>
<tr><td>Materials:</td><td>Timeline:</td></tr>
<tr><td>12x18 white drawing paper, #2 pencils and erasers, black and gray crayons, googly eyes, glue, watercolors (or tempera cakes if necessary) and brushes, practice skills worksheet, requirements checklist, rubric & reflection</td><td rowspan="2">Class 1
• Before sketch - 5 min
• Motivation - 10 min
• Step 1: Draw - 20 min
• After sketch - 5 min
• Clean-up - 5 min
Class 2
• Practice worksheet - 15 min
• Buddy Check - 5 min
• Step 2: Color - 20 min
• Clean-up - 5 min
Class 3
• Review project - 5 min
• Step 3: Paint - 20 min
• Clean-up - 10 min
• Rubric - 10 min</td></tr>
<tr><td>Motivation:
Read the story “Back to School, Splat!” and then ask students to point out the shapes that make up Splat’s body. Tell students they will be drawing their own Splat in a pose of their choice.</td></tr>
<tr><td>Art-Making Procedures:</td><td>Assessment Directions:</td></tr>
<tr><td>Step 1: Have students follow you step by step…in pencil draw a large squarish-oval on for Splat’s head and body. Then add his stick arms and legs. Put him in a specific pose. Then add his S-shaped tail and his triangle ears. Lastly, draw a circle snout with a triangle nose and fishhook mouth in it and circle belly below. Leave his eyes as just dots for googly eyes to be applied later.

Step 2: Next inform students to use gray crayon to color in Splat’s snout, belly, and ears, and then to use black crayon to color in the rest of his body. Remind students, “Color Splat in nice and solid. You don’t want him missing patches of fur!” After his body’s completely colored in, show students how to add a zig-zag fur texture to his legs, arms, and tail. Lastly, help them add 2 googly eyes close together right above Splat’s nose.

Step 3: Introduce warm and cool colors. Encourage students to stick to either warm or cool colors as they paint the background around Splat. Remind students to use lots of water so the colors glide over the page, rather than being so dry that they appear scratchy.</td><td>‘Before’ Sketch - Before the lesson begins, ask students to draw their best Splat in pencil on a small piece of paper (or in their sketchbooks)

‘After’ Sketch - After students have been taught how to draw Splat, ask them to draw an him again on another small piece of paper (or in their sketchbooks beside the first one they did).

Practice Worksheet - Have students practice drawing Splat in different poses independently.

“Buddy Check” - Have students pair up with a buddy to check each other’s work. As a class go through the checklist of requirements. Then let students make any necessary corrections.

Self-Evaluation & Reflection - Together, as a class, go through the Self-Evaluation rubric one criteria at a time. Have students rate themselves and their work along the way.</td></tr>
</table>

Before & After Sketch

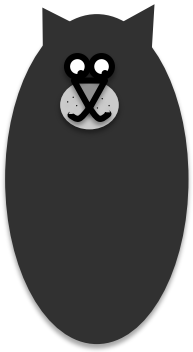
Draw Splat...

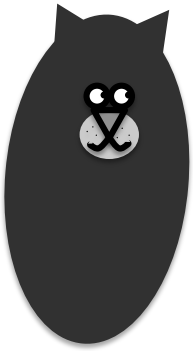
Name: _____ **Class:** _____

Practice Worksheet

Name: _____ **Class:** _____

Draw Splat in four DIFFERENT poses! Add his arms, legs, and tail to each body.





In-Progress Checklist

Self-Evaluation & Reflection Rubric

Self-Evaluation

NAME:	**CLASS:**	**PROJECT:** Splat the Cat

DIRECTIONS: In pencil, rate yourself by circling a number for each standard below:				
Fulfill Requirements: Did you… ☐ draw Splat in a fun pose? ☐ color in Splat with black crayon and add fur texture? ☐ paint the background in with watercolor?	5	4	3	2
Use Good Craftsmanship: Can you 'read' what the picture is portraying?	5	4	3	2
Exhibit Creativity: Did you draw Splat in a unique pose? Did you add any extra details or give him a facial expression that tells a mood or story?	5	4	3	2
Demonstrate Effort: Did you participate in class activities & discussions? Did you use your time wisely? Did you try your best?	5	4	3	2
Display Good Behavior: Did you handle the materials with respect? Were you kind & helpful to others? Did you listen to the teacher?	5	4	3	2
Evaluate Artwork & Performance: Did you fill out this rubric honestly?	5	4	3	2

Teacher Comments:	**Grade:**

Self-Reflection

1. How do you <u>feel</u> about your final picture? (Circle the face below that shows how you feel)

I LOVE it! | **I'm happy with it** | **I'm unsure about it** | **I don't like it** | **I HATE it!**

2. What was your favorite part of the project? (Circle one of the pictures below)

Drawing Splat | **Coloring Splat** | **Painting the background**

SECOND GRADE UNIT

"FALL TREE LANDSCAPE"

Description:

Students will be read, "Leaves Fall Down" by Lisa Bullard and then create a mixed media landscape focusing on a fall tree. Students will paint the background with 'cool' watercolors; cut out the tree from brown paper, and sponge paint on leaves using 'warm' tempera colors.

Essential Questions:

- When and why would an artist want to use a horizon line?
- Why do leaves change color?
- Why are multi-media works of art so engaging to look at?
- How can students help one another to become better artists?
- How can students reflect on their art-making experience?
- How can students become better communicators?

UNIT PLAN

Title: Fall Tree Landscape	**Grade:** 2nd Grade	**Time:** 4…45-min classes

Topic(s):	**Reference(s):**
Space- Horizon Line, Color- Warm/Cool, Symmetry, Line, Texture, Collage	Fall foliage, Book "Leaves Fall Down" by Lisa Bullard

DESIRED RESULTS

Performance Objectives:	**Outcome Goals:**
Students will… • Create a landscape of a colorful fall tree • Use "cool" colors in the background and "warm" colors in the foreground • Use a sponge to paint leafy texture • Be introduced to how to symmetrically cut out shapes	Students will… • Know the purpose of a horizon line and be able to identify the horizon line in other pictures • Understand that warm colors stand out in front of cool colors • Strengthen their manipulative skills

Established Goals:	
National Core Standards: 1, 2, 3, 7, 9, 10	PA State Standards: 9.1.3 A, B, C, D, E, H 9.3.3 A, B, D, F 9.4.3 A, B, D

ASSESSMENT EVIDENCE

Summative Assessments:	**Formative Assessments:**
• Fall Tree Mixed Media Collage • Self-Evaluation & Reflection Rubric	• Before/After Quiz - Horizon Line & Landscape • Practice Skills Wksht: "Identify the horizon Line" • In-Progress "Creativity" Peer Evaluation • Peer "Sandwich" Critique

Summative Assessment Standards:

Criteria…	**Advanced**	**Proficient**	**Developing**	**Beginner**
Understanding	Applied all of the taught skills and/or concepts; all project requirements fulfilled	Applied most of the taught skills and/or concepts; most project requirements fulfilled	Applied some of the taught skills and/or concepts; some project requirements fulfilled	Applied none of the taught skills and/or concepts, no project requirements fulfilled
Craftsmanship	Produced highly attractive, readable work with no visible mistakes	Produced good looking, readable work with few visible mistakes	Produced sloppy, but still readable work showing some mistakes	Produced, messy unreadable work showing several mistakes
Creativity	Independently produced highly-interesting work showing lots of unique thought	With guidance produced interesting work showing some unique thought	Produced an average work, showing little original thought	Produced dull work displaying no thought at all, ignored guided suggestions
Effort	Consistently demonstrated their best effort; always maintained focus	Frequently demonstrated their best effort; often maintained focus	Sometimes demonstrated their best effort; struggled to maintain focus	Rarely demonstrated their best effort; lacked focus

<table>
<tr><th colspan="2">LEARNING PLAN</th></tr>
<tr><td>Materials:</td><td>Timeline:</td></tr>
<tr><td>11x14 white drawing paper, 9x12 brown construction paper, watercolors or tempera cakes in cool colors, tempera liquid paints in warm colors, Sponges, Brushes, #2 Pencils, crayons, tissue paper, scissors, glue, tree tracer, rubric & reflection, practice worksheet, before/after quizzes, creativity peer evaluation, “sandwich” critique template</td><td rowspan="2">Class 1
• Before Quiz - 5 min
• Motivation - 10 min
• Step 1: Paint background - 20 min
• Practice worksheet - 5 min
• Clean-up - 5 min
Class 2
• Review project/concepts - 5 min
• After Quiz- 5 min
• Step 2: Add tree & details - 30 min
• Clean-up - 5 min
Class 3
• Review project - 5 min
• Creativity Peer Evaluation - 10 min
• Step 3: Paint Leaves - 20 min
• Clean-up - 10 min
Class 4
• Rubric - 10 min
• Peer “Sandwich” Critique - 15 min</td></tr>
<tr><td>Motivation:
Read the book, “Leaves Fall Down: Learning About Autumn Leaves” by Lisa Bullard and learn why leaves change color in the fall. Discuss and point out warm and cool colors.</td></tr>
<tr><td>Art-Making Procedures:</td><td>Assessment Directions:</td></tr>
<tr><td>Step 1: Students will draw a horizon line on the white paper (holding it vertically). Then they’ll paint below the line with green for grass, and above the line paint with blues, purples (and more greens if they want) to make the sky.

Step 2: Students will fold the brown construction paper in half (hot-dog style) and trace a tree trunk and branches template along the folded edge. They’ll then cut along their pencil lines while the paper’s still folded. Next they can open up the cut out tree shape and glue it down onto their painted background. Lastly, they can draw in details like a tree swing, birdhouse, fence, rake, flowers, animals, etc. Show them how to add line texture to their tree bark and grass as well.

Step 3: Students will use red, yellow, and orange paint to sponge on the tree’s leaves. Encourage them to make the tree nice and full. Lastly, have them glue on some scrunched up tissue paper squares (in warm colors) to create an additional layer of leaves.</td><td>‘Before/After’ Quiz - Before the lesson begins, have students take a mini quiz: 1) “What is a horizon line?” and 2) Circle the ‘landscape’ out of three different pictures provided. Later on have students take the same mini quiz again.

Practice Worksheet - Have students independently highlight (or identify in some way) the horizon line in each landscape picture.

Creativity Peer-Evaluation - Have students buddy up and rate the level of creativity that is shown in each other’s pictures. Let students give suggestions and share ideas to make their pictures more interesting, adding/changing whatever’s needed.

Self-Evaluation & Reflection - Together, as a class, go through the Self-Evaluation rubric one criteria at a time. Have students rate themselves and their work along the way.

Peer “Sandwich” Critique - Display student’s finished artworks at their tables. Assign each artwork AND each student a number, then have students write about their matching artwork using the “sandwich” template (compliment - suggestion - compliment)</td></tr>
</table>

Before & After Quiz

Name: _____ Class: _____

SMART CHALLENGE

1. What is a horizon line? Circle the correct answer below:
   a. The line where the ground meets the sky
   b. A line that divides your paper in half
   c. The line that points to the center of the page

2. Circle the picture of a "Landscape" below...

a. 

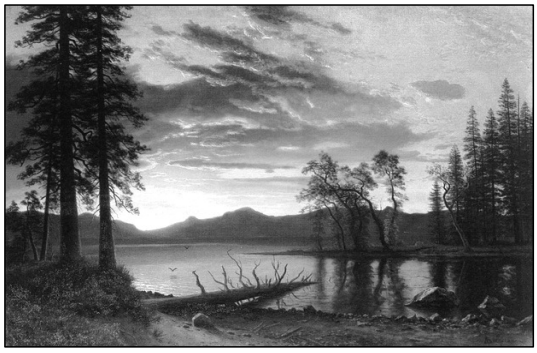
b. 

c. 

Practice Worksheet (front)

Name: _____ **Class:** _____

Find the HORIZON LINE in each picture below, tracing over it with colored marker.



Practice Worksheet (back)



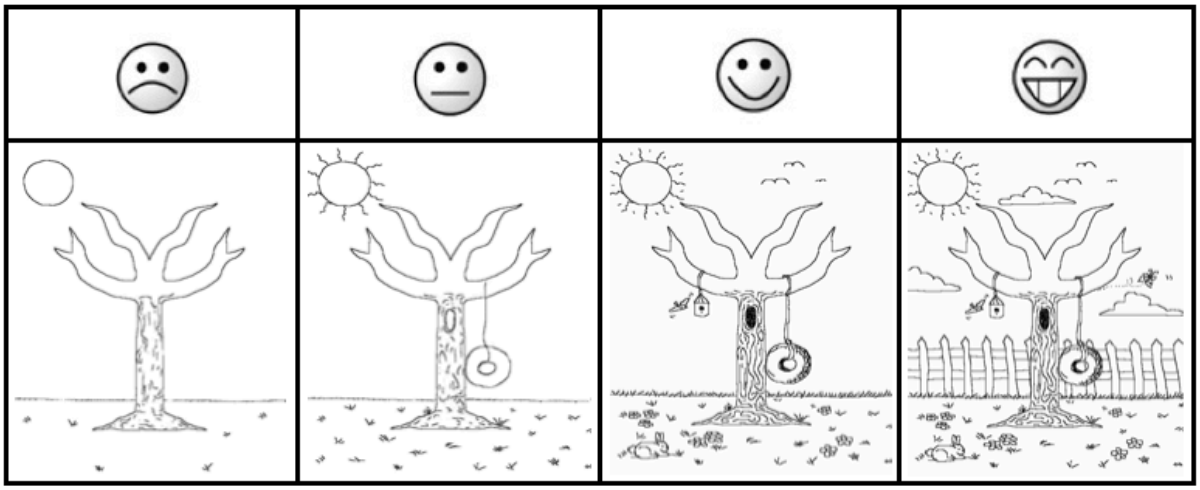



Creativity Peer-Evaluation

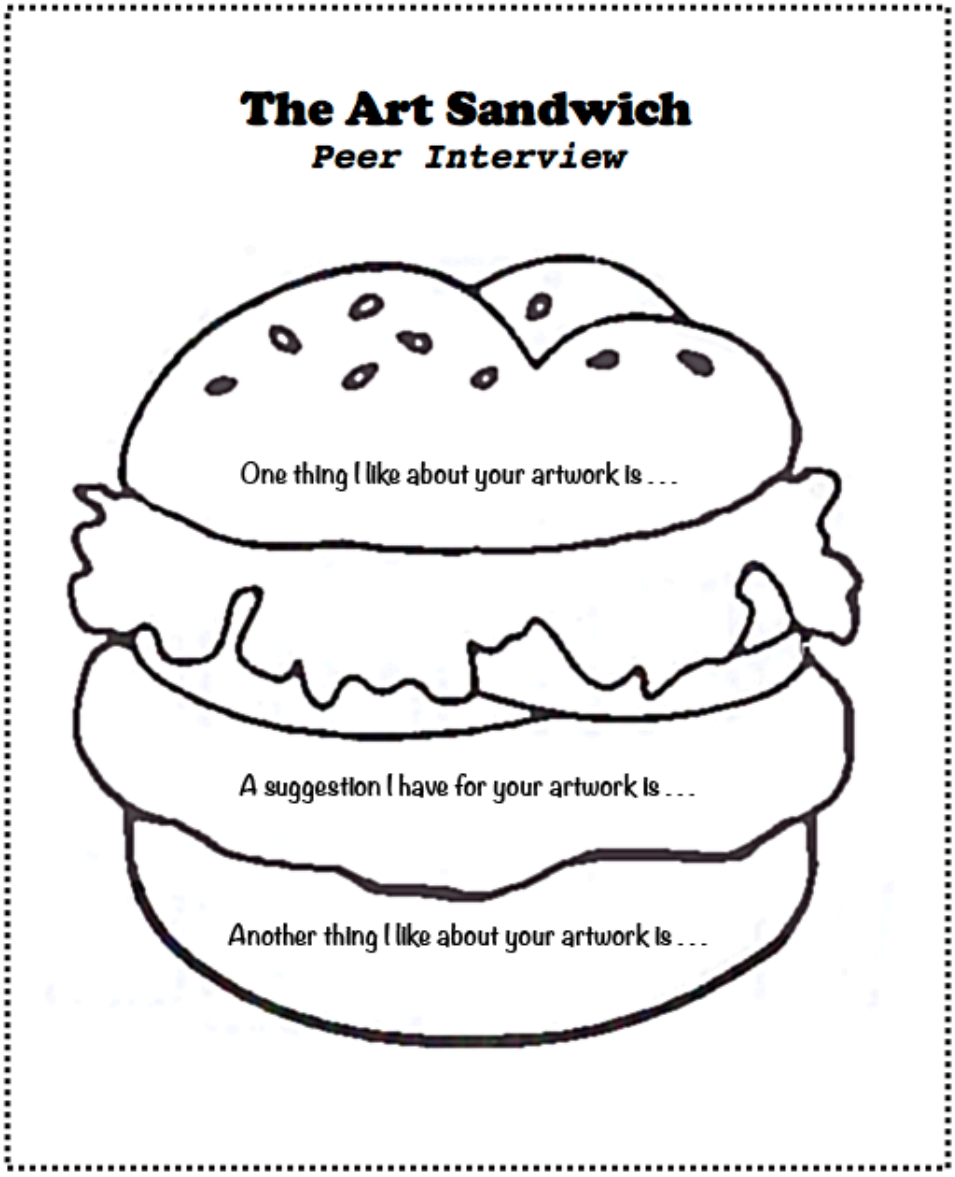
Creativity Evaluation

L👀k at your artwork...

- **Does it tell a story?**
- **Do you feel like you could walk right into your picture?**
- **Are there several things in the picture to look at and think about?**
- **Is there something in your artwork that represents you?**
- **Do you have something in your picture that nobody else has in theirs?**



Peer Sandwich Critique



Self-Evaluation & Reflection Rubric

Self-Evaluation

NAME:	**CLASS:**	**PROJECT:** Fall Tree Landscape

DIRECTIONS: In pencil, rate yourself by circling a number for each standard below:				
Fulfill Requirements: Did you… ☐ draw a horizon line? ☐ paint the background using cool colors? ☐ cut out and glue down a symmetrical tree? ☐ sponge paint on tree leaves in warm colors?	5	4	3	2
Use Good Craftsmanship: Can you 'read' what the picture is portraying?	5	4	3	2
Exhibit Creativity: Did you add many details and textures? Does it express a mood or story? Did you add something unusual, or representing you?	5	4	3	2
Demonstrate Effort: Did you participate in class activities & discussions? Did you use your time wisely? Did you try your best?	5	4	3	2
Display Good Behavior: Did you handle the materials with respect? Were you kind & helpful to others? Did you listen to the teacher?	5	4	3	2
Evaluate Artwork & Performance: Did you fill out this rubric honestly and participate in the sandwich critique?	5	4	3	2

Teacher Comments:	**Grade:**

Self-Reflection

How do you <u>feel</u> about your final picture? (Circle the face below that shows how you feel)


I LOVE it!


I'm happy with it


I'm unsure about it


I don't like it

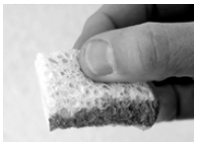

I HATE it!

What was your favorite part of the project? (Circle one of the pictures below)


Painting the background


Cutting out the symmetrical tree


Drawing and coloring in the details


Sponge painting the leaves on the tree

THIRD GRADE UNIT

"HAUNTED HOUSE LANDSCAPE"

Description:

Students will create a landscape that includes a Victorian-inspired haunted house at the top of a hill and learn how to portray a fore, middle, and background. Students will draw several textures and patterns with black Sharpie marker and complete the picture with black watercolor.

Essential Questions:

- How does design shape lives and communities?
- How does an artist create a sense of depth in an artwork?
- How does art capture an experience, mood, or narrative?
- How can students take on the role of teacher?
- How do you encourage students to be creative?
- How can students reflect on their art-making experience?

UNIT PLAN

Title: Haunted House Landscape	**Grade:** 3rd Grade	**Time:** 5…45-min classes

Topic(s):	**Reference(s):**
Space/Depth (Fore-Middle-Background), Line, Shape, Pattern, Texture	Victorian Era (mid-to-late 19th century); old, haunted houses

DESIRED RESULTS

Performance Objectives:	**Outcome Goals:**
Students will… • Create a landscape that includes a Victorian-inspired house at the top of a hill • Be introduced to Victorian style and design • Use descriptive lines to show texture & pattern • Learn how to create visual 3D depth on a 2D surface • Write a brief artist statement about their work.	Students will… • Be able to identify the fore, middle, and background within a picture. • Understand that objects up close look big, and objects far away appear small. • Know that Victorian style is extremely elaborate and extravagant • Strengthen their craftsmanship skills

Established Goals:

National Core Standards:	PA State Standards:
Creating - 1, 2, 3, 6, 7, 8, 9, 10, 11	9.1.3 A, B, C, D, E, F, H 9.2.3 A, B, C, D, F, G 9.3.3 A, B, F 9.4.3 A, B, D

ASSESSMENT EVIDENCE

Summative Assessments:	**Formative Assessments:**
• Haunted House Landscape Painting • Self-Evaluation & Reflection Rubric • Artist Statement	• Before/After Quiz - “Fore, Middle, Background” • Practice Skills Activity & Wksht. - “Size Relativity” • In-Progress “Creativity” Peer Evaluation • In-Progress Checklist: “Buddy Check”

Summative Assessment Standards:

Criteria…	**Advanced**	**Proficient**	**Developing**	**Beginner**
Understanding	Applied all of the taught skills and/or concepts; all project requirements fulfilled	Applied most of the taught skills and/or concepts; most project requirements fulfilled	Applied some of the taught skills and/or concepts; some project requirements fulfilled	Applied none of the taught skills and/or concepts, no project requirements fulfilled
Craftsmanship	Produced highly attractive, readable work with no visible mistakes	Produced good looking, readable work with few visible mistakes	Produced sloppy, but still readable work showing some mistakes	Produced, messy unreadable work showing several mistakes
Creativity	Independently produced highly-interesting work showing lots of unique thought	With guidance produced interesting work showing some unique thought	Produced an average work, showing little original thought	Produced dull work displaying no thought at all, ignored guided suggestions
Effort	Consistently demonstrated their best effort; always maintained focus	Frequently demonstrated their best effort; often maintained focus	Sometimes demonstrated their best effort; struggled to maintain focus	Rarely demonstrated their best effort; lacked focus

LEARNING PLAN

<table>
<tr><th>Materials:</th><th>Timeline:</th></tr>
<tr><td>12x18 white paper, #2 pencils, black Sharpie markers, yellow and white crayons, black watercolor and brushes, artist statement template, requirements checklist, self-evaluation & reflection rubric, practice worksheet, before/after quizzes, creativity peer evaluation</td><td rowspan="3">Class 1
• Before Quiz - 5 min
• Motivation - 10 min
• Step 1: Build House - 25 min
• Clean-up - 5 min
Class 2
• Review project - 5 min
• Step 2: Detail House - 35 min
• Clean-up - 5 min
Class 3
• Class Review Activity- 10 min
• Practice worksheet - 5 min
• After Quiz- 5 min
• Step 3: Draw Yard - 20 min
• Clean-up - 5 min
Class 4
• Review project/concepts - 5 min
• Buddy Check - 5 min
• Creativity Peer Evaluation - 10 min
• Step 4: Outline - 20 min
• Clean-up - 5 min
Class 5
• Review project - 5 min
• Step 3: Paint - 15 min
• Rubric - 10 min
• Artist Statement - 10 min
• Clean-up - 5 min</td></tr>
<tr><th>Motivation:</th></tr>
<tr><td>View photos of people, homes, furniture, and inventions of the Victorian era. Have students describe what they see, and come to a conclusion about what Victorian style is. Tell students they will be designing their own detailed houses that they can make to look haunted if they wish.</td></tr>
<tr><th>Art-Making Procedures:</th><th>Assessment Directions:</th></tr>
<tr><td>Step 1: In pencil, students will draw an arched horizon line in the middle of their paper to represent a hill. At the top of the hill they will draw the basic rectangles and triangles to make up a Victorian-style house with the teacher’s instruction.
Step 2: Using visual references students will add Victorian-style windows and doors, and any other structural details to their houses. They must add at least 2 different patterns and/or textures to the house (shingles, siding, bricks, stone, etc).
Step 3: Students will add a pathway, starting at the house, running down the hill, straight off the paper. They need to show depth by adding showing objects at different distances. They must have at least one object in each fore, middle, and background.
Step 4: Students will outline the entire drawing in black sharpie.
Step 5: Students will color in the windows and moon with yellow crayon and any clouds with white; pressing hard. Then they’ll paint the whole picture with black watercolor (or watered-down black paint).</td><td>‘Before/After’ Quiz - Before the lesson begins, have students take a mini quiz asking “What does depth of space mean?” and to identify where 3 animals are hidden within a landscape. Then later have the students take a similar quiz again.
Practice Activity & Wksht. - On the board post a large landscape. Hand out various sized objects to every student & let them one at a time attach their piece to the board’s landscape considering its correct placement. Then have students work with a partner to highlight the fore, middle, and background in 3 different pictures. Review as a class afterwards.
Creativity Peer-Evaluation - Have students buddy up and rate the level of creativity that is shown in each other’s pictures. Let students give suggestions and share ideas to make their pictures more interesting.
“Buddy Check” - Have students pair up and check each other’s work using the checklist of requirements and then make corrections.
Self-Evaluation & Reflection - Review the rubric one criteria at a time. Then have students solely rate themselves and their work.
Artist Statement - Have students title their pictures and then explain in writing why they named it that.</td></tr>
</table>

Before Quiz

Name: _____ Class: _____

SMART CHALLENGE

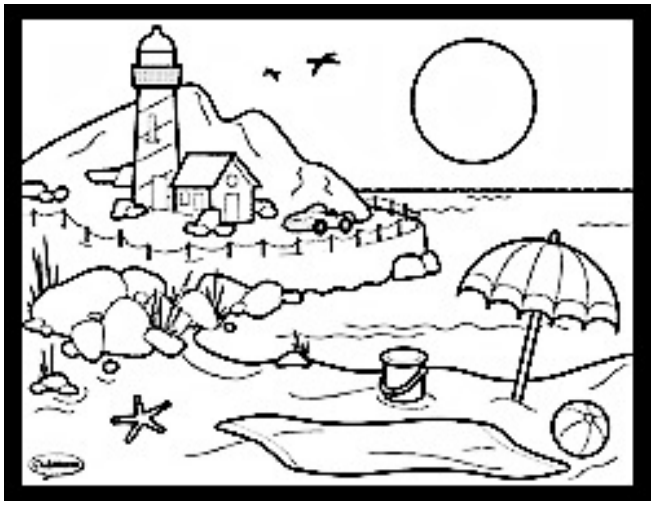
1. What does it mean to show "depth of space" in a picture?

2. Identify where the characters/objects are in the landscape below by using the abbreviations: F = Foreground, M = Middleground, B = Background

a.  ____

b.  ____

c.  ____



3. Add 3 objects/animals to the scene below; one in the fore, middle, and background.

After Quiz

Name: _____ Class: _____

SMART CHALLENGE

1. What does it mean to show "depth of space" in a picture?

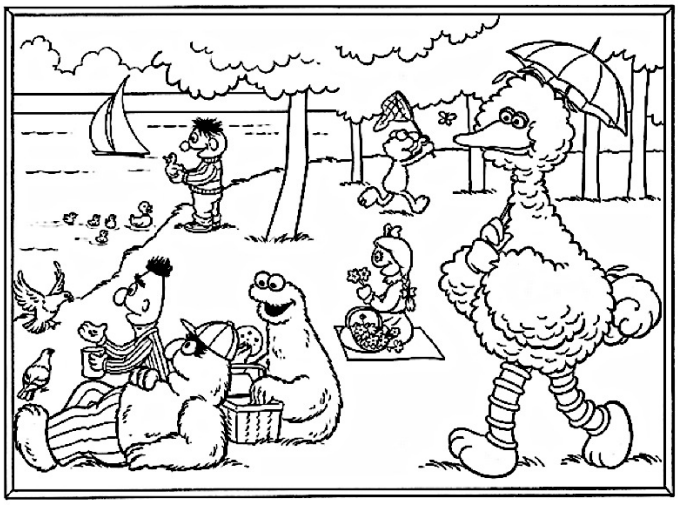
2. Identify where the characters/objects are in the landscape below by using the abbreviations: F = Foreground, M = Middleground, B = Background

a.  ____

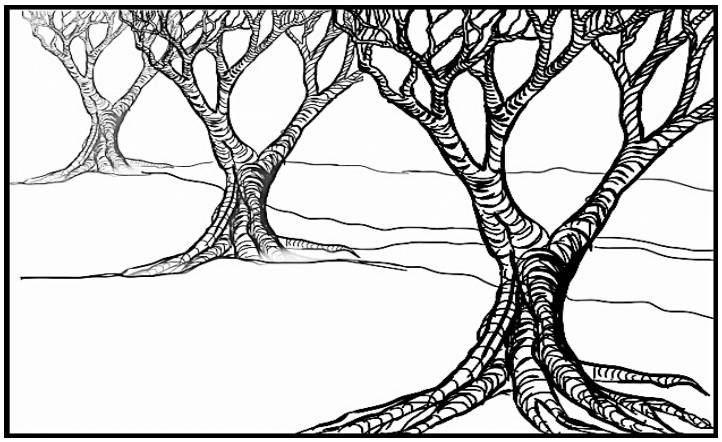
b.  ____

c.  ____

d.  ____



3. Add 3 objects/animals to the scene below; one in the fore, middle, and background.



Practice Worksheet (front)

Name: _____ Class: _____

FOREGROUND – MIDDLEGROUND – BACKGROUND

Look at the picture above...

1. Where is the Jeep? _____

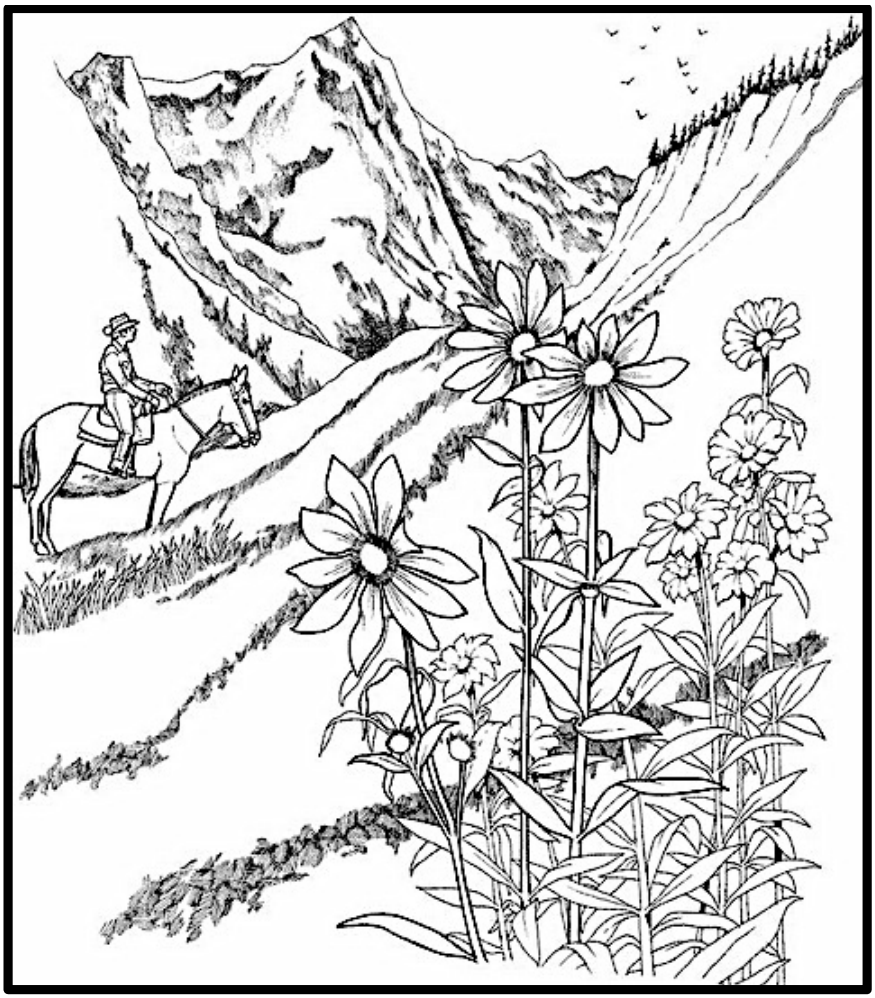
2. Where are the volcanoes? _____

3. Where are the dinosaurs? _____

Practice Worksheet (back)

Name: _____ **Class:** _____

FOREGROUND – MIDDLEGROUND – BACKGROUND

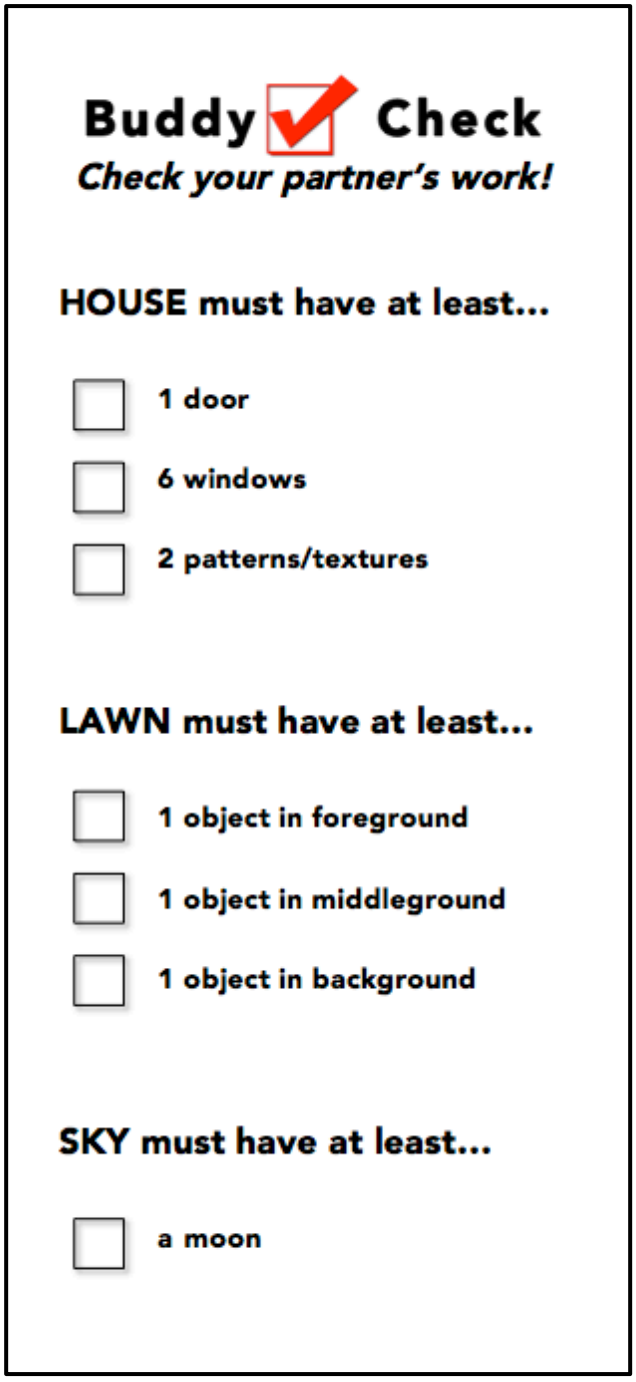


1. Color in the foreground - RED

2. Color in the middleground – GREEN

3. Color in the background - BLUE

In-Progress Checklist

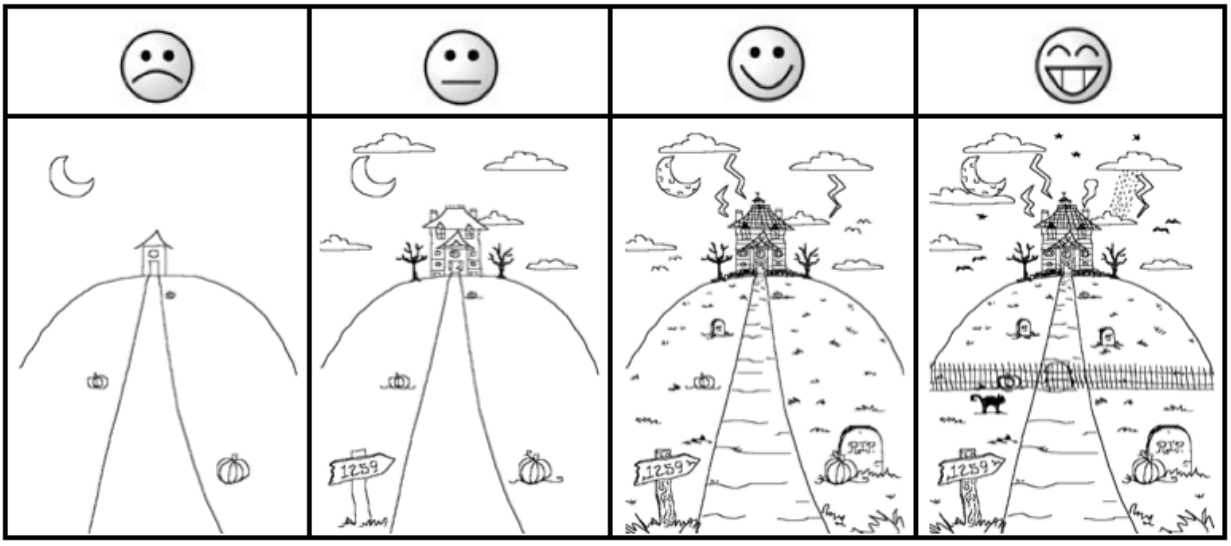


Creativity Peer-Evaluation

Creativity Evaluation

Look at your artwork...

- **Does it tell a story?**
- **Do you feel like you could walk right into your picture?**
- **Are there several things in the picture to look at and think about?**
- **Is there something in your artwork that represents you?**
- **Do you have something in your picture that nobody else has in theirs?**



Self-Evaluation & Reflection Rubric

Self-Evaluation

NAME:	**CLASS:**	**PROJECT:** Haunted Houses

DIRECTIONS: In pencil, rate yourself by circling a number for each standard below:				
Fulfill Requirements: Did you…  ☐ draw a house with at least 2 patterns on it? ☐ draw at least 3 things on the hill showing near to far? ☐ outline all pencil lines in black Sharpie marker? ☐ add highlights and paint the overall landscape black?	5	4	3	2
 **Use Good Craftsmanship:** Are drawings & outlines carefully done- look neat & controlled? Is the painting smooth & complete- no white showing?	5	4	3	2
 **Exhibit Creativity**: Did you create an interesting house? Does your picture have many details? Does it express a mood or story?	5	4	3	2
 **Demonstrate Effort**: Did you participate in class activities & discussions? Did you use your time wisely? Did you try your best?	5	4	3	2
 **Display Good Behavior**: Did you handle the materials with respect? Were you kind & helpful to others? Did you listen to the teacher?	5	4	3	2
 **Evaluate Artwork & Performance**: Did you fill out this rubric honestly and answer the reflection question/s on the back thoughtfully?	5	4	3	2

Teacher Comments:	**Grade:**

Self-Reflection

1. Would you want to adventure up the hill into the house you drew? Why or why not?

_____

_____

2. Which part of the process did you enjoy doing the most (*drawing, outlining, highlighting, or painting*)? Why?

_____

_____

3. Are you happy with your final picture? Why or why not?

_____

_____

Artist Statement

Artist Statement

Title of Artwork: _____

By: _____

My artwork is a _____ (*portrait, still life, or landscape*)**.**

It is a _____ *(drawing, painting, collage, sculpture, or craft)***.**

I used the materials below to create my work of art:

☐ Pencil	☐ Tempera paint	☐ Recycled materials
☐ Pen	☐ Acrylic paint	☐ Felt
☐ Permanent marker	☐ Glue stick	☐ Beads
☐ Crayon	☐ Wet glue	☐ Feathers
☐ Colored pencil	☐ Hot glue	☐ Yarn
☐ Colored marker	☐ Clay	☐ Thread
☐ Oil pastel	☐ Paper Mache	☐ _____
☐ Chalk pastel	☐ Tissue Paper	☐ _____
☐ Watercolor paint	☐ Construction paper	☐ _____

Making this artwork was _____ (*easy, average, or hard)* **for me.**

My favorite part of my artwork is _____**.**

One thing I don't like about it is _____**.**

My finished artwork makes me feel _____**.**

Because _____**.**

The reason I titled my artwork "_____**" is because**
(TITLE OF ARTWORK)

_____

_____**.**

FOURTH GRADE UNIT

"STONE GARGOYLE DRAGON"

Description:

Students will draw a dragon using simple shapes, descriptive lines, and multiple patterns. Students will shade their dragons using charcoal and paint a 'color wheel' background in watercolor.

Essential Questions:

- How do artists create character's that communicate emotion and expression?
- How can color and pattern add interest to art?
- Why is it important to know how to mix colors?
- How can an artist create form from shape?
- How can students help one another to become better artists?
- How can students reflect on their art-making experience?
- How does one measure growth?

UNIT PLAN

Title: Stone Gargoyle Dragons	**Grade:** 4th Grade	**Time:** 7…45-min classes

Topic(s):	**Reference(s):**
The color wheel: primary, secondary, & tertiary colors, texture, pattern, line, shape, form	Stone Gargoyle Sculpture & Dragon History and Myths

DESIRED RESULTS

Performance Objectives:	**Outcome Goals:**
Students will… • Learn how to draw a dragon using simple shapes and descriptive lines • Review the color wheel and practice color-mixing • Use repetitive line and shapes to give their dragon's multiple patterns and/or textures • Be introduced to form and try out shading	Students will… • Be able to create detailed patterns and/or textures independently • Understand that 3D objects have form which show highlights and shadows • Know the original purpose of gargoyle sculpture • Know how to make the secondary & tertiary colors

Established Goals:

National Core Standards: 1, 2, 3, 6, 7, 8, 9, 10, 11	PA State Standards: 9.1.5 A, B, C, E, F, H 9.2.5 A, B, C, D, E, F, G 9.3.5 A, B, C, D, E, F, G

ASSESSMENT EVIDENCE

Summative Assessments:	**Formative Assessments:**
• Dragon Drawing • Color Wheel Painting • Self-Evaluation & Reflection Rubric	• Before/After Quiz - "Color Theory & Terminology" • Practice Skills Activity - "Color Wheel Flipchart" • In-Progress "Creativity" Peer Evaluation

Summative Assessment Standards:

Criteria…	**Advanced**	**Proficient**	**Developing**	**Beginner**
Understanding	Applied all of the taught skills and/or concepts; all project requirements fulfilled	Applied most of the taught skills and/or concepts; most project requirements fulfilled	Applied some of the taught skills and/or concepts; some project requirements fulfilled	Applied none of the taught skills and/or concepts, no project requirements fulfilled
Craftsmanship	Produced highly attractive, readable work with no visible mistakes	Produced good looking, readable work with few visible mistakes	Produced sloppy, but still readable work showing some mistakes	Produced, messy unreadable work showing several mistakes
Creativity	Independently produced highly-interesting work showing lots of unique thought	With guidance produced interesting work showing some unique thought	Produced an average work, showing little original thought	Produced dull work displaying no thought at all, ignored guided suggestions
Effort	Consistently demonstrated their best effort; always maintained focus	Frequently demonstrated their best effort; often maintained focus	Sometimes demonstrated their best effort; struggled to maintain focus	Rarely demonstrated their best effort; lacked focus

<table>
<tr><th colspan="2">LEARNING PLAN</th></tr>
<tr><td>Materials:</td><td>Assessment Directions:</td></tr>
<tr><td>12x18 white drawing paper, 12x18 watercolor paper, #2 pencils and erasers, black sharpies, vine soft charcoal, watercolors, example dragons and textures handout, creativity peer-evaluation, color quiz, critique Ping-Pong ball game, rubric & reflection</td><td rowspan="2">‘Before/After’ Quiz - Before the lesson begins, have students take a “Color Theory & Terminology” mini quiz. Then later on have the students take a similar quiz again.
Practice Skills Activity - Review the color wheel and all color terms through an interactive flipchart presentation.
Creativity Peer-Evaluation - Have students buddy up and rate the level of creativity that is shown in each other’s pictures. Let students give suggestions and share ideas to make their pictures more interesting.
Self-Evaluation & Reflection - Review the rubric one criteria at a time. Then have students solely rate themselves and their work.</td></tr>
<tr><td>Motivation:
View images of stone dragon sculptures and stone gargoyles. Discuss the purpose and origin of gargoyles and the history of dragons. Discuss the history and myths behind dragons.</td></tr>
<tr><td>Art-Making Procedures:</td><td>Timeline:</td></tr>
<tr><td>Step 1: Show the students step-by-step instructions on how to draw a basic dragon.

Step 2: Have students referring to the handout to independently embellish their dragon with extra details, textures, and patterns.

Step 3: Have students outline their entire dragon and its details in black sharpie.

Step 4: Show the students how to use soft charcoal to add shading to their drawing; making it look like stone.

Step 5: Guide students In dividing up their watercolor paper into 12 sections coming out from the center like the spokes of a wheel. Giving student’s step-by-step instruction, have them paint each space in with watercolor. Start by using only the primary colors to make the secondary colors. Lastly, use the secondary colors to make the tertiary colors.

Step 6: Have students cut out their dragon and glue it onto their color wheel background creating one final piece.</td><td>Class 1
• Before Quiz - 5 min
• Motivation - 10 min
• Step 1: Draw Dragon - 25 min
• Clean-up - 5 min
Class 2
• Review project - 5 min
• Step 2: Detail Dragon - 35 min
• Clean-up - 5 min
Class 3
• Review project - 5 min
• Creativity Peer Evaluation - 10 min
• Step 3: Outline Dragon - 25 min
• Clean-up - 5 min
Class 4
• Review project - 5 min
• Step 3-4: Outline/Shade Dragon - 35 min
• Clean-up - 5 min
Class 5
• Color Wheel Flipchart- 10 min
• Step 5: Paint Wheel - 25 min
• Clean-up - 10 min
Class 6
• Review project - 5 min
• Step 5: Paint Wheel - 30 min
• Clean-up - 10 min
Class 7
• Review Color Wheel - 5 min
• After Quiz- 5 min
• Step 6: Combine Dragon & Wheel - 15 min
• Rubric & Reflection- 15 min
• Clean-up - 5 min</td></tr>
</table>

Before Quiz

Name: _____ Class: _____

SMART CHALLENGE

1. What are the 3 primary colors?

   _____, _____, and _____

2. What color is opposite of red on the color wheel? _____

3. Circle the tertiary color below:

   a. orange
   b. blue-green
   c. red

After Quiz

Name: _____ Class: _____

SMART CHALLENGE

4. What are the 3 secondary colors?

   _____, _____, and _____

5. What color is opposite of blue on the color wheel? _____

6. Circle the tertiary color below:

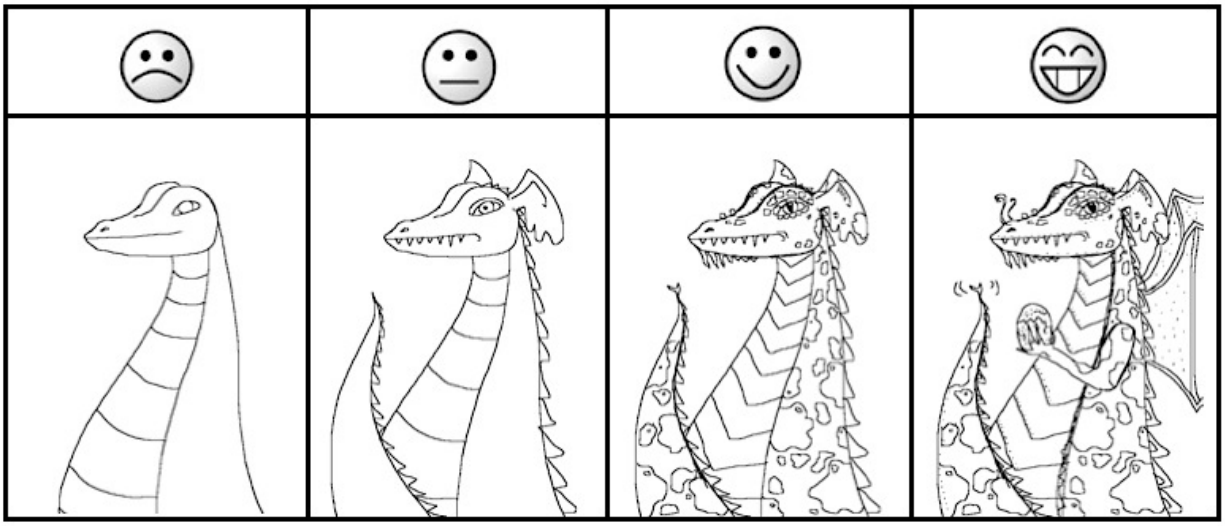
   d. yellow
   e. green
   f. red-violet

Creativity Peer-Evaluation

Creativity Evaluation

Look at your artwork...

- **Does it tell a story or portray an interesting character?**
- **Do you feel like you could walk right into your picture and pet your dragon?**
- **Are there several details to look at and think about?**
- **Does your dragon have several exciting patterns and/or textures on its body?**
- **Is there something in your artwork that represents you?**
- **Do you have something in your picture that nobody else has in theirs?**



Self Evaluation & Reflection Rubric

Self-Evaluation

NAME:	**CLASS:**	**PROJECT:** Pop Art Sneakers		
DIRECTIONS: In pencil, rate yourself by circling a number for each standard below:				
Fulfill Requirements: Did you…  ☐ draw at least 2 patterns and/or textures on dragon? ☐ use charcoal to shade in the dragon? ☐ paint the color wheel background correctly? ☐ attach your dragon to your color wheel background?	5	4	3	2
 **Use Good Craftsmanship:** Does it look carefully drawn? Is your shading controlled? Do your colors look clean & nicely painted?	5	4	3	2
 **Exhibit Creativity**: Did you create a unique dragon? Did you add a lot of details? Did you invent your own texture or pattern?	5	4	3	2
 **Demonstrate Effort**: Did you participate in class activities & discussions? Did you use your time wisely? Did you try your best?	5	4	3	2
 **Display Good Behavior**: Did you handle the materials with respect? Were you kind & helpful to others? Did you listen to the teacher?	5	4	3	2
 **Evaluate Artwork & Performance**: Did you fill out this rubric honestly and answer the reflection question/s on the back thoughtfully?	5	4	3	2
Teacher Comments:			**Grade:**	

Self-Reflection

1. Do you think your dragon looks friendly or scary? What is making it look this way?

_____

_____

2. Did you enjoy working with charcoal to shade your dragon? Why or why not?

_____

_____

3. Are you happy with your finished piece of artwork? Why or why not?

_____

_____

FIFTH GRADE UNIT

"POP ART SNEAKER"

Description:

Students will learn about the Pop Art movement and design a sneaker and background that's inspired by the style. Students will use colored markers, crayons, and/or colored pencils to add interesting patterns and thoughtful colors to their image.

Essential Questions:

- How is pop art unique from other art?
- How does history and culture affect art movements?
- How do artists organize and choose colors for effective design?
- How can art criticism become engaging for students?
- How can students reflect on their art making experience?
- How can you support children to be independent thinkers?

UNIT PLAN

Title: Pop Art Sneakers	**Grade:** 5th Grade	**Time:** 6…45-min classes

Topic(s):	**Reference(s):**
Line drawing, contrast, color scheme: complements, warm vs. cool, monochrome, primary vs. secondary	Pop Art movement, Artists: Andy Warhol and Roy Lichtenstein

DESIRED RESULTS

Performance Objectives:	**Outcome Goals:**
Students will… • Learn about the Pop Art movement and compare and contrast Andy Warhol and Roy Lichtenstein • Design a sneaker and background that includes pattern • Choose contrasting color schemes to color in their sneaker and background	Students will… • Create artwork reminiscent of the Pop Art style • Be able to define "Pop Art" and recognize iconic Pop artists and their works • Understand that contrasting colors create a more dynamic and bold image • Be able to identify and recognize color schemes

Established Goals:

National Anchor Standards:	PA State Standards:
1, 2, 3, 7, 8, 9, 11	9.1.5 A, B, C, E, H, J 9.2.5 A, D, G 9.3.5 A, B, D, D, E, F, G

ASSESSMENT EVIDENCE

Summative Assessments:	**Formative Assessments:**
• Sneaker Drawing • Self-Evaluation & Reflection Rubric	• Critique & Exit Slip- "Warhol vs. Lichtenstein" • Before/After Quiz - "Color Schemes" • Practice Skills Activity - "Color Schemes Flipchart" • In-Progress Peer Consultation - "Color Choices" • In-Progress Peer Evaluation - "Creativity" • Peer Art Review

Summative Assessment Standards:

Criteria…	**Advanced**	**Proficient**	**Developing**	**Beginner**
Understanding	Applied all of the taught skills and/or concepts; all project requirements fulfilled	Applied most of the taught skills and/or concepts; most project requirements fulfilled	Applied some of the taught skills and/or concepts; some project requirements fulfilled	Applied none of the taught skills and/or concepts, no project requirements fulfilled
Craftsmanship	Produced highly attractive, readable work with no visible mistakes	Produced good looking, readable work with few visible mistakes	Produced sloppy, but still readable work showing some mistakes	Produced, messy unreadable work showing several mistakes
Creativity	Independently produced highly-interesting work showing lots of unique thought	With guidance produced interesting work showing some unique thought	Produced an average work, showing little original thought	Produced dull work displaying no thought at all, ignored guided suggestions
Effort	Consistently demonstrated their best effort; always maintained focus	Frequently demonstrated their best effort; often maintained focus	Sometimes demonstrated their best effort; struggled to maintain focus	Rarely demonstrated their best effort; lacked focus

<table>
<tr><th colspan="2">LEARNING PLAN</th></tr>
<tr><td>Materials:</td><td rowspan="2">Art-Making Procedures:

Step 1: Have students start drawing the basic shape of a sneaker. They may draw from their own sneakers or look at the examples on the hand out. They may only use lines and shapes to describe their shoe, no shading. They can draw the laces out or tuck them inside to not be seen.

Step 2: Have students continue drawing their sneakers, adding patterns and interesting details. When they're finished the sneaker have them design a patterned background to compliment the shoe.

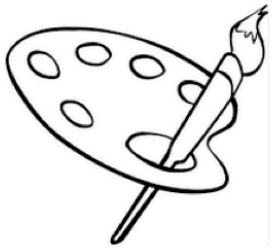
Step 3: When their full drawing is complete, have students outline every line in black sharpie.

Step 4: After students outlined, have them use 2 contrasting color schemes, one to color in the sneaker, and the other to color in the background.</td></tr>
<tr><td>9x12" white drawing paper, 9x12" sketch paper, #2 pencils, erasers, black Sharpies, colored markers, color pencils, crayons, sneakers outline templates, sneaker ideas handout, actual sneakers, exit slip, images of Warhol's & Lichtenstein's artwork, color quiz, creativity peer-evaluation, rubric & reflection

Motivation:
(1) Divide students into groups and place several images of Andy Warhol and Roy Lichtenstein's work (unlabeled) on each table. As a group, have the students guess which works belong to which artist. (2) Draw a Venn diagram on the board and as a class note the similarities and differences between the 2 artists work. (3) Next watch a short video on each artist:
(5.31) Andy Warhol - https://vimeo.com/27945724
(5.54) Roy Lichtenstein – http://www.cbsnews.com/news/roy-lichtenstein-pop-arts-most-popular/
(4) Before the end of class have students fill out the exit slip questions. (5) Give students small-4x5 coloring pages of iconic pop art images to work on.</td></tr>
<tr><td>Assessment Directions:</td><td>Timeline:</td></tr>
<tr><td>Venn Diagram Critique - After viewing images of Warhol's and Lichtenstein's work, as a class, fill out a large Venn diagram noting the similarities and differences between the two artists' and their work.
Exit Slip - Before the end of day one, have students fill out an Exit Slip asking the questions…
(1) Whose work do you like more, Warhol's or Lichtenstein's? Why? (2) In your own words, what is Pop Art?
'Before/After' Quiz - Before the color lesson begins, have students take a mini quiz on Color Theory & Terminology. Then later on have the students take a similar quiz again.
Color Schemes Flipchart - Review various color schemes through an interactive flipchart
Creativity Peer-Evaluation - Have students buddy up and rate the level of creativity that is shown in each other's pictures. Let students give suggestions and share ideas to make their pictures better.
Color Consultation - Before students begin coloring, have them consult with a peer on the color schemes they are going to use in their picture
Self-Evaluation & Reflection - Review the rubric one criteria at a time. Then have students solely rate themselves and their work.
Fortune Teller Art Review - Have students pair up and interview each other about their artwork using the fortune teller as a guide.</td><td>Class 1
• Motivational activities - 43 min
• Clean- up - 2 min
Class 2
• Project review - 5 min
• Steps 1-2: Draw/Detail Sneaker - 35 min
• Clean-up - 5 min
Class 3
• Project review - 5 min
• Creativity Peer Evaluation - 10 min
• Steps 2-3: Detail & Outline - 25 min
• Clean-up - 5 min
Class 4
• Before Quiz - 5 min
• Color Schemes Flipchart - 10 min
• Color Consult - 10
• Step 4: Start Coloring - 15 min
• Clean-up - 5 min
Class 5
• After Quiz - 5 min
• Review project - 5 min
• Step 4: Cont. Coloring - 30 min
• Clean-up - 5 min
Class 6
• Review project - 5 min
• Step 4: Finish Coloring - 20 min
• Rubric & Art Review - 15 min
• Clean-up - 5 min</td></tr>
</table>

Exit Slip

EXIT TICKET



1. Explain in your own words...*what is Pop Art?*

2. Whose style do you like more, Warhol's or Lichtenstein's? Why?

Name: _____ Class: _____

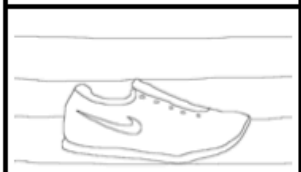
Mini Coloring Pages

Creativity Peer-Evaluation

Creativity Evaluation

Look at your artwork...

- **Would someone interesting or boring want to wear your sneaker?**
- **Do you feel like you could walk right into your picture and put on your sneaker?**
- **Does your artwork have several exciting patterns to look at that keep your eye moving around the page?**
- **Does your sneaker express realistic texture? Would someone know what it feels like just by looking at it?**
- **Is there something in your artwork that represents you? Like a personalized logo or pattern?**
- **Does your artwork standout? Does your design look different than everyone else's?**

1	2	3	4
			

Before Quiz

Name: _____ Class: _____

SMART CHALLENGE

1. List 3 warm colors: _____, _____, _____

2. What is a monochromatic color scheme? Circle the correct answer below:

   a. tints and shades of 1 color
   b. colors that are 'cool' in temperature
   c. opposite colors

3. Which colors below are complementary? Circle the correct answer.

   a. red and pink
   b. violet and yellow
   c. blue and green

4. List the primary colors: _____

Name: _____ Class: _____

SMART CHALLENGE

5. List 3 warm colors: _____, _____, _____

6. What is a monochromatic color scheme? Circle the correct answer below:

   d. tints and shades of 1 color
   e. colors that are 'cool' in temperature
   f. opposite colors

7. Which colors below are complementary? Circle the correct answer.

   d. red and pink
   e. violet and yellow
   f. blue and green

8. List the primary colors: _____

After Quiz

Peer Color Consultation

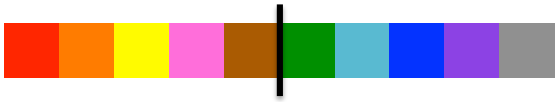
Name: _____

COLOR CONSULTATION FORM

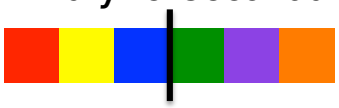
Step 1.

Pick a color scheme for your picture:

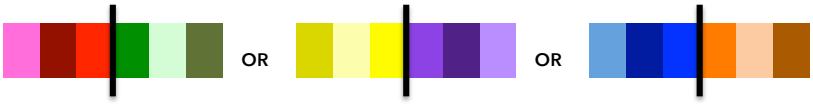
☐ Warm vs. Cool…



☐ Primary vs. Secondary…



☐ Complementary…



Step 2.

What color/s will you use to color in the sneaker?

What color/s will you use to color in the background?

Self-Evaluation & Reflection Rubric

Self-Evaluation

NAME:	**CLASS:**	**PROJECT:** Pop Art Sneakers

DIRECTIONS: In pencil, rate yourself by circling a number for each standard below:				
Fulfill Requirements: Did you…  ☐ draw at least 2 patterns and/or textures on your shoe? ☐ draw a pattern in your background? ☐ use a specific color scheme on your sneaker? ☐ use a specific color scheme in your background?	5	4	3	2
 **Use Good Craftsmanship:** Does it look carefully drawn? Is your coloring controlled? Does it look finished- no white of the paper showing?	5	4	3	2
 **Exhibit Creativity**: Did you create a unique sneaker? Did you add a lot of details? Did you invent your own symbol or pattern?	5	4	3	2
 **Demonstrate Effort**: Did you participate in class activities & discussions? Did you use your time wisely? Did you try your best?	5	4	3	2
 **Display Good Behavior**: Did you handle the materials with respect? Were you kind & helpful to others? Did you listen to the teacher?	5	4	3	2
 **Evaluate Artwork & Performance**: Did you fill out this rubric honestly and answer the reflection question/s on the back thoughtfully?	5	4	3	2

Teacher Comments:	**Grade:**

Self-Reflection

1. Imagine the person that would buy your sneaker. *Who* would wear it and *when* would they wear it?

_____

_____

2. Which did you like more, drawing or coloring in the sneaker? How come?

_____

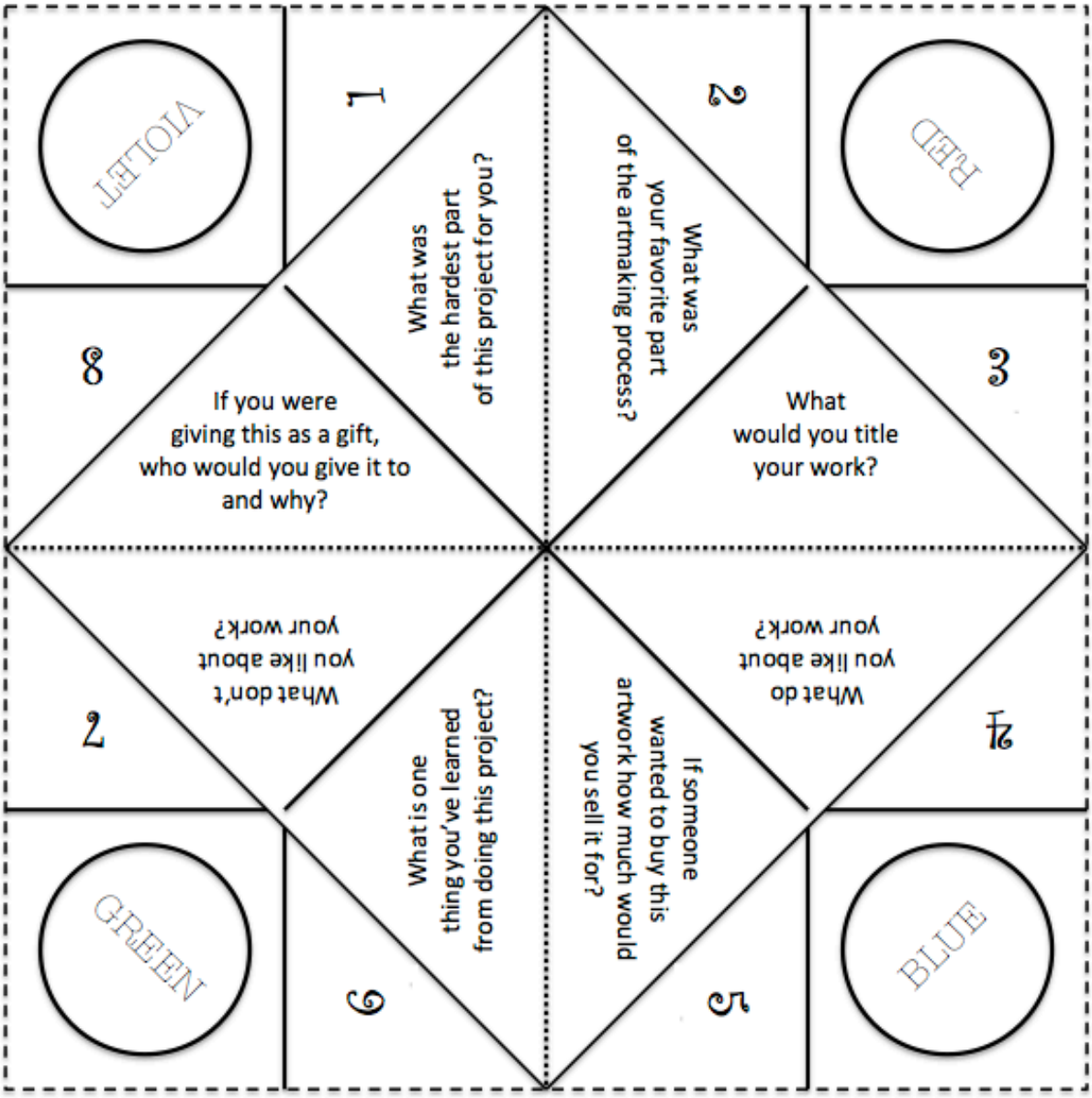
_____

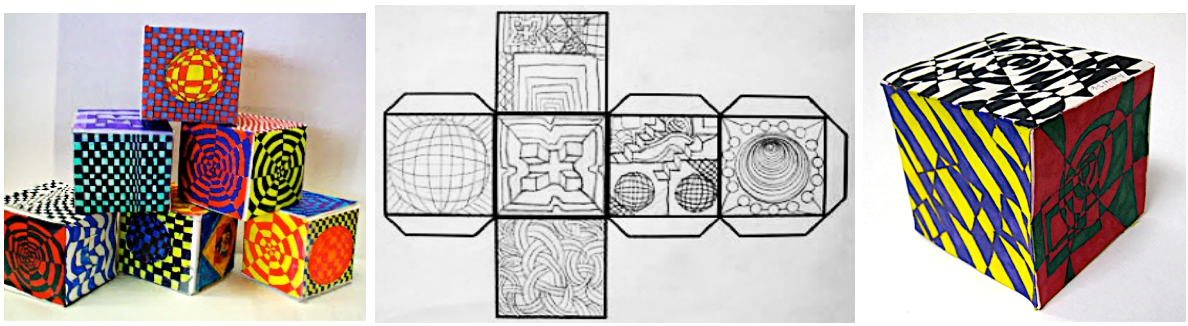
3. Are you happy with your finished piece of artwork? Why or why not?

_____

_____

Fortune Teller Art Review





SIXTH GRADE UNIT

"OP ART CUBE"

Description:

Students will learn about the Op Art movement and draw multiple optical illusions around a three-dimensional paper cube. Students will use complementary color markers to color in each illusion.

Essential Questions:

- How can an artist use line and shading to create an illusion of movement and space in a drawing?
- How does our physiology work with art to create illusions?
- Does art have to communicate a message?
- How do you teach students to reflect on their art making decisions?
- How do you teach students to plan ahead?
- How can students be involved in their own assessment?

UNIT PLAN

Title: Op Art Cubes	**Grade:** 6th Grade	**Time:** 7…45-min classes

Topic(s):	**Reference(s):**
Space, form, line, warped grid, optical illusion, contrast, rhythm, repetition	Op Art movement, optical illusions

DESIRED RESULTS

Performance Objectives:	**Outcome Goals:**
Students will… • Learn about the Op Art movement and view artworks that involve optical illusions • Learn how to draw multiple optical illusions • Review and use complementary colors • Practice drafting clean lines and shapes using various tools • Create a three-dimensional cube out of paper	Students will… • Create five successful optical illusions • Be able to define "Op Art" • Understand that opposite colors used together create the strongest optical illusions • Strengthen craftsmanship skills • Appreciate the time and skill it takes to make intricate optical illusions by hand

Established Goals:	
National Anchor Standards: 1, 2, 3, 9, 11	PA State Standards: 9.1.8 A, B, C, D, E, F, G, H, I, J, K 9.2.8 A, B, C, D, E, F, G, H, I, J, K 9.3.8 A, B, C, D, E, F, G, H

ASSESSMENT EVIDENCE

Summative Assessments:	**Formative Assessments:**
• Op Art Cube - 3D paper cube with 5 different optical illusions on each side • Self-Evaluation & Reflection Rubric	• Before/After Exit Slip - "What is Op Art" • Practice Skills Flipchart - "Optical Illusions" • In-Progress Peer Consultation - "Color" • In-Progress Peer Evaluation - "Creativity"

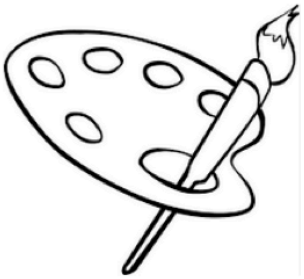
Summative Assessment Standards:

Criteria…	**Advanced**	**Proficient**	**Developing**	**Beginner**
Understanding	Applied all of the taught skills and/or concepts; all project requirements fulfilled	Applied most of the taught skills and/or concepts; most project requirements fulfilled	Applied some of the taught skills and/or concepts; some project requirements fulfilled	Applied none of the taught skills and/or concepts, no project requirements fulfilled
Craftsmanship	Produced highly attractive, readable work with no visible mistakes	Produced good looking, readable work with few visible mistakes	Produced sloppy, but still readable work showing some mistakes	Produced, messy unreadable work showing several mistakes
Creativity	Independently produced highly-interesting work showing lots of unique thought	With guidance produced interesting work showing some unique thought	Produced an average work, showing little original thought	Produced dull work displaying no thought at all, ignored guided suggestions
Effort	Consistently demonstrated their best effort; always maintained focus	Frequently demonstrated their best effort; often maintained focus	Sometimes demonstrated their best effort; struggled to maintain focus	Rarely demonstrated their best effort; lacked focus

<table>
<tr><th colspan="2">LEARNING PLAN</th></tr>
<tr><td>Materials:</td><td>Motivation:</td></tr>
<tr><td>12x18 white drawing paper, pencils and erasers, circle tracers and straight edges/rulers, skinny colored markers, skinny and fine black Sharpie markers, box template, circle tracers, shape stencils, ‘how to draw’ optical illusions hand-out, exit slips, rubric & reflection</td><td>Watch “Best Optical Illusions in the World” at… https://www.youtube.com/watch?v=5oZtx8vVnA0 Inform students they will be drawing five different optical illusions on the outside of a cube. Show a finished example. Show students other images of Op Art and discuss its key principles through an interactive flipchart. Lastly, show students how to draw the optical illusion of an impossible triangle.</td></tr>
<tr><td>Art-Making Procedures:</td><td rowspan="3">Timeline:
Class 1
• Before Exit Slip - 5 min
• Motivational video - 5 min
• Op Art Flipchart - 10 min
• Motivational drawing - 15 min
• After Exit Slip - 5 min -
• Clean- up - 5 min
Class 2
• Project review - 5 min
• Step 1: Trace Template- 15
• Step 2: Draw Illusion- 20
• Clean-up - 5 min
Class 3
• Project review - 5 min
• Step 3: Draw Illusions - 35 min
• Clean-up - 5 min
Class 4
• Review project - 5 min
• Color Consult - 10 min
• Step 4: Start Color - 25 min
• Clean-up - 5 min
Class 5
• Review project - 5 min
• Step 4: Cont. Color - 35 min
• Clean-up - 5 min
Class 6
• Review project - 5 min
• Step 4: Cont. Color - 35 min
• Clean-up - 5 min
Class 7
• Review project - 5 min
• Step 5: Assemble - 20 min
• Rubric & Reflection - 15 min
• Clean-up - 5 min</td></tr>
<tr><td>Step 1: Have students trace the box template onto the paper in pencil. Show them how to drawn all the correct flaps and fold lines. Have them write their name in the center square.
Step 2: Teach students how to draw a 3D sphere illusion using warped grid. Have students follow you on board step by step.
Step 3: Independently let students design 4 more optical illusions on the remaining 4 sides of the cube.
Step 4: Have students color in all the designs. For each one they must choose 2 complementary colors, or stick with black and white for the most contrast.
Step 5: When students have finished coloring, then they can cut out their cube, and crease all the folds and tab lines. Then they can use a glue stick to start assembling it into the final box. They may need clear tape to adhere the last side into place.</td></tr>
<tr><td>Assessment Directions:</td></tr>
<tr><td>Before/After Exit Slip - Before the lesson begins, have students answer these questions: (1) What is the ‘Op’ in Op Art short for? (2) What are 3 characteristics of Op Art? Then later on have them answer it again.
Op Art Flipchart - Show students examples of Op Art by Bridget Riley, Victor Vasarely, Milan Dobes, and M.C. Escher while reviewing the 3 key characteristics of Op Art: Trickery, Non-representational, and Design using an interactive flipchart on a smartboard.
Color Consultation - Before students begin coloring, have them consult with a peer on the contrasting color they’re going to use for each optical illusion, and write their plan down for reference.
Self-Evaluation & Reflection - Review the rubric one criteria at a time. Then have students solely rate themselves and their work.</td></tr>
</table>

Before/After Exit Slip

EXIT TICKET



1. What is the "Op" in OP Art short for?

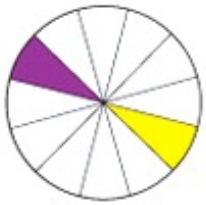
2. Circle the 3 most common characteristics of Op Art...
   a. Expressive - expresses emotion
   b. Trickery - fools the eye in some way
   c. Non-representational – does not portray a figure, object, or place
   d. Colorful – uses a lot of color
   e. Three-dimensional – observed in the round; sculptural
   f. Well-planned – skillfully and thoughtfully planned out design

Name: _____ Class: _____

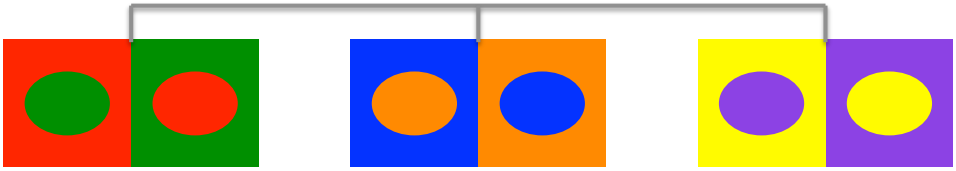
Peer Color Consultation

Name: _____

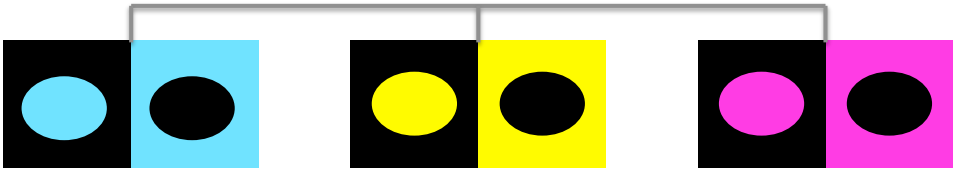
CONTRASTING COLORS:



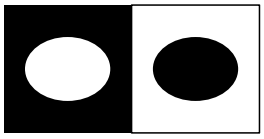
Complementary/Opposite Colors

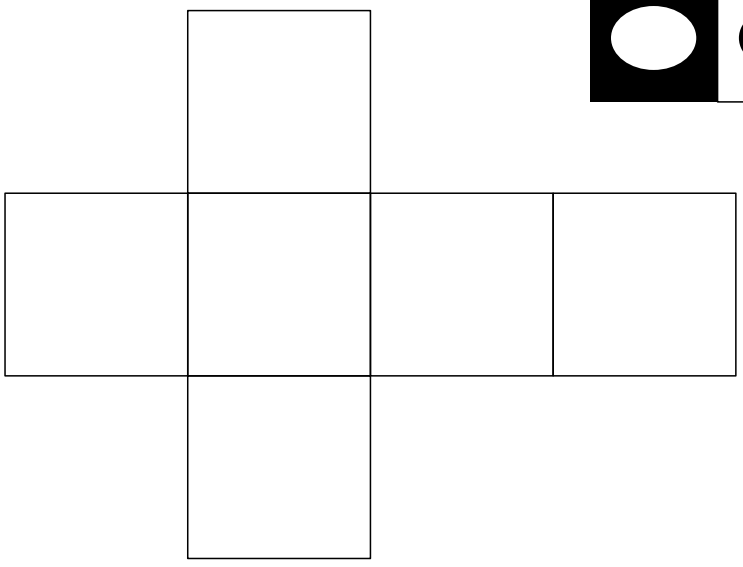


Black & Fluorescent Colors



Black & White





Map out your color plan!

Self-Evaluation & Reflection Rubric

Self-Evaluation

NAME:	**CLASS:**	**PROJECT:** Op Art Cubes

DIRECTIONS: In pencil, rate yourself by circling a number for each standard below:				
Fulfill Requirements: Did you…  ☐ draw 5 different optical illusions? ☐ color each illusion in using contrasting colors? ☐ cut out and assemble the final cube?	5	4	3	2
 **Use Good Craftsmanship:** Does your cube look carefully done? Are your straight lines straight? Is your coloring controlled, inside the lines?	5	4	3	2
 **Exhibit Creativity**: Did you attempt to draw any difficult illusions? Did you invent any of your own optical illusions, not provided?	5	4	3	2
 **Demonstrate Effort**: Did you participate in class activities & discussions? Did you use your time wisely? Did you try your best?	5	4	3	2
 **Display Good Behavior**: Did you handle the materials with respect? Were you kind & helpful to others? Did you listen to the teacher?	5	4	3	2
 **Evaluate Artwork & Performance**: Did you fill out this rubric honestly and answer the reflection question/s on the back thoughtfully?	5	4	3	2

Teacher Comments:	**Grade:**

Self-Reflection

1. Which optical illusion on your cube is your favorite one? Why is this?

_____

_____

2. Which did you like more, drawing or coloring in the optical illusions? How come?

_____

_____

3. Are you happy with your finished cube? Why or why not?

_____

_____

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Vita

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Education & Certification

2016	MEd Pending, Educational Program Design, University of the Arts, Philadelphia, PA (expected December)
2009	BFA, Photography, Tyler School of Art of Temple University, Philadelphia, PA
2009	Art K-12, Pennsylvania Teaching Certification, Tyler School of Art of Temple University, Philadelphia, PA

Professional Experience

2011 - Present	Itinerant Elementary Art Teacher, Abington School District, Abington, PA
2009 - Present	Freelance Portrait and Event Photographer, Chelsea Schryver Photography, Philadelphia, PA
2014 - 2016	Art Teacher for Children's Summer Camp, Cheltenham Art Center, Cheltenham, PA
2012	Art Teacher for Upper Dublin Educational Summer Program, Glenside, PA
2010 - 2011	Long-Term Substitute Art Teacher, Abington Junior High School, Abington, PA
2009 - 2011	Art Teacher for Burn Brae Summer Day Camp of the Creative Arts, Dresher, PA
2010	Long-Term Substitute Art & Computer Teacher, Welsh Valley Middle School, Narberth, PA
2010	Long-Term Substitute Art Teacher, Welsh Valley Middle School, Narberth, PA
2010	Long-Term Substitute Art Teacher, Methacton High School, Norristown, PA
2008	Art Teacher for Children's Summer Camp, Cheltenham Art Center, Cheltenham, PA
2007	Art Teacher for Arts & Crafts Summer Camp, Abington YMCA, Abington, PA

Professional Organizations

2010 - Present	Member of the National Art Education Association
2010 - Present	Member of the Abington Education Association