



Division of Continuing Studies

Professional and Adult Programs

PRIORITIZING CREATIVITY FOR A DIVERSE POPULATION IN AN
ELEMENTARY ART CURRICULUM

By

C. Bridget Hochstoeger

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree

Master of Education

Educational Program Design

May 2, 2021

Abstract

This thesis reviews literature researching creative thinking and culturally relevant pedagogy, and applies the findings to develop a curriculum that prioritizes student creativity for a diverse population of students in an elementary art room. There has been a shift in education to prioritize creativity because of the growing need for innovative thinking in the 21st century workforce (Caudra, 2019; Ingalls Vanada, 2016). Research indicates that there is not a clear definition of creativity in the art education community, which leaves inconsistencies of content and teaching strategies that are being delivered by art educators (Kuster et al., 2015; Plucker et al., 2004). The research of an academic definition of creativity in conjunction with culturally relevant pedagogy informed decision making to create a curriculum that is inclusive to all students. This four unit curriculum synthesizes National Visual Art Standards, culturally relevant pedagogy, and student-centered teaching strategies to prioritize creativity for a diverse population in an elementary art room environment.

Keywords: creativity, student-centered learning, culturally relevant pedagogy, autonomy, elementary art

Table of Contents

Chapter 1: Introduction.....	4
Chapter 2: Literature Review.....	7
Chapter 3: Curriculum Overview.....	20
Chapter 4: The Curriculum.....	23
Unit 1: Using Color to Express Mood Unit Plan and Rubric.....	23
Unit 2: Brainstorming Techniques for Idea Development Unit Plan and Rubric.....	35
Unit 3: Investigation of Traditional Art Materials Unit Plan and Rubric	47
Unit 4: Self-Identity in Personal Artmaking.....	63
References	78
Curriculum Vitae	82

Prioritizing Creativity for a Diverse Population in an Elementary Art Curriculum

The curriculum on Prioritizing Creativity for a Diverse Population is an original student-centered curriculum for elementary age students in second, third, fourth, and fifth grade. The units of studies are designed with the intention to improve students' creativity using Understanding by Design and culturally relevant pedagogy as curriculum frameworks. Curriculum choices were informed by synthesizing academic research on the definition of creativity, teaching strategies that facilitate creativity, and best practices on how to create a culturally relevant curriculum. These three components informed decision making for structuring a curriculum based on developing personal creativity that is equitable and inclusive to all students.

Problem Statement

The art education community is missing a shared, clear definition of creativity, which can lead to curricular inconsistencies with teaching strategies and content in the art room (Kuster et al., 2015; Plucker et al., 2004). Research has indicated that the lack of a formal definition accompanied by the lack of a guiding curriculum can perpetuate creative myths, like creativity being an innate trait, amongst art educators and passed down to the student body (Dumas & Dunvar, 2016). Identifying a clear definition of creativity is needed in order to facilitate creativity in an art room. This is a necessary 21st century skill in art education to help prepare students for a workforce that increasingly needs employees to have the ability to think creatively to access new ideas (Caudra, 2019).

A culturally relevant framework is infused into the curriculum in order to make sure the curriculum on creativity is inclusive for all students. Culturally relevant framework is timely as many educators are faced with the fact that curriculum design in the United States tends to cater to White-Eurocentric ideals, including art education (Sions, 2019). No direct research was found

on how a diverse curriculum can positively impact creativity in students. The synthesized research on best practices for facilitating creativity and culturally relevant pedagogy guided curricular decisions on how to best infuse diversity into the curriculum. The diversified content exposes students to different ideas, perspectives, and art making techniques that can be used as inspiration for their personal artmaking.

Curriculum Significance

Developing a curriculum that facilitates creativity for a diverse population is personally significant to the larger K-12 art education program in my school district. The art department is reviewing our current curriculum, and reflecting on how the art curriculum can be less euro-centric and diversified in order to be more accessible to all students. The art department head reviewed the demographic of students in high school art courses and noticed that enrollment in 2D Art courses tends to be overwhelmingly female, and the racial makeup of art courses reflects that it is similar racial makeup of highschool population as a whole. The demographics are significant to look at because it is the first time students are allowed to pick their own electives, and students are making decisions about whether or not they perceive themselves as an artist.

The K-12 department wants to make curricular changes, starting as early as elementary art, that encourage all students to see their creative potential and continue to explore art as an elective by the time they enter high school. This is why the research is heavily influenced by creating an art space where all students, especially students of color, have an opportunity to explore their creative voice in a non-judgemental space. Decentering Whiteness and diversifying the curriculum along with encouraging students to create art that is personally meaningful to them may retain a more diverse student body in the larger K-12 art program.

Definition of Terms

BIPOC: BIPOC is an acronym that stands for Black, Indigenous and People of Color

Creativity: Creativity is the process of gathering knowledge from a broad range of resources to come up with an original idea or product that is perceived to be valuable in a cultural setting (Caudra, 2019; Plucker, 2004).

Creative Process: The creative process is the act of creating and how an individual approaches solving a problem to come up with an end product as a solution (Pucker, 2004).

Culturally Relevant Pedagogy: A framework, also known as CRP, developed by Ladson-Billings that informs school culture to reflect student culture and uses student cultural identity to enhance the learning experience. These three components of CRP ensure that content is equitable and the curriculum encourages an inclusive learning environment for all students. (Dee & Penner, 2017; Ladson-Billings, 1995; Wynter-Hoyte et al., 2019).

Understanding by Design: A curriculum framework, also known as UbD, created by Grant Wiggins and Jay McTighe that identifies the big learning outcome first and works backwards to design how to assess and instruct students to learn and understand the desired outcome (Heineke & McTighe, 2018).

Literature Review

There has been a shift in education to focus on 21st century learning skills in the classroom (Ingalls Vanada, 2016). This is due to a growing need for people in the workforce to be prepared for jobs that require 21st century skills including critical thinking, the ability to communicate and collaborate with others, and have the ability to think creatively to access new ideas (Caudra, 2019). The art room is a space that can develop all of these skills, especially creativity (Ingalls Vanada, 2016). In order to facilitate creativity in the art room, there must be a curricular framework to guide art educators on what creativity is and how to facilitate a positive environment that encourages all students to continue to develop their personal creative voice (La Porte, 2015; Plucker et al., 2004).

This literature review's purpose is to investigate a clear definition of creativity and research-based strategies on how to facilitate a creative environment. Identifying a clear definition of creativity and teaching strategies through research will inform curricular choices on how to facilitate creativity in the art room for all students. The research extends to ways to facilitate creativity for a diverse population because there is a need for any newly developed curriculum to be equitable in order to be accessible for all students as historically art curriculums are created from a white-Eurocentric lens (Smith, 2015). The results will inform teaching strategies and diverse content decisions that will make the curriculum more equitable and enhance creative thinking for all students (Luria & Kaufman, 2017).

Problem of Practice

The art room may be seen as an inherently creative place because it is where students can produce artwork, but an art educator's beliefs of creativity may impact a student's creative growth (Stone, 2015). A clear definition is needed in the art education community because the ambiguity

of the meaning leaves inconsistencies of content and teaching strategies that art educators are delivering in art curriculum (Kuster et al., 2015; Plucker et al., 2004). This is especially true for teacher's that are left with the task of creating a curriculum using loose state and national standards. Further, the task of creating an accurate and valid curriculum can be overwhelming to a first year teacher who is developing their own content with little experience. The inconsistencies of the definition of creativity and how creativity is being facilitated will then be different from school to school (Kuster et al., 2015). To ensure the essential 21st century skill of creativity is being fostered in students there needs to be a clearer framework that defines and generally guides art educators on how to facilitate creativity in the art room.

In order to make a curriculum on creativity inclusive for all students there is a need for the art education community to reflect and reassess if their curricular choices represent a diverse population. This push is imperative as historically art curriculums are focused from a white-Eurocentric lens which alienates the voice of diverse artists (Sions, 2019). Art educators that are trying to keep pace with the need for diversifying a curriculum recognize a gap in their training and education to feel comfortable with teaching a culturally relevant curriculum (Sions, 2019). A culturally relevant pedagogy needs to be infused in the framework on how to facilitate creativity to help support art educators to make the shift to make sure the content is accessible to all students.

Significance of Research

Creativity has been noted by researchers to be beneficial for intellectual, educational growth for career development but also contributes to healthy socio-emotional growth (Plucker et al., 2004). Centralizing research with best practices of how to facilitate creativity in a culturally relevant curriculum will support art educators to shift their teaching practices in two

meaningful ways for a 21st century learning environment. Defining creativity will allow educators to focus on teaching strategies that encourage students to explore their personal creativity in a supportive environment. A large part of this shift is minimizing creative myths and stereotypes in order to give students the opportunity to see themselves as creative minds and encourage personal creative growth (Dumas & Dunbar, 2016). Building students' confidence to explore creative ideas without judgement is a life skill that can be transferred into everyday life. The second layer of this research will contribute to the movement to de-colonizing white-Eurocentric curriculums in order to have an equitable curriculum that is accessible to all students. This curricular shift will not only create an equitable curriculum, but can also encourage all students to be open-minded and accepting of diverse ideas, which is a trait seen in developing creative minds (Huzjack & Krajnc, 2017; Luria & Kaufman, 2017).

Defining Creativity for an Art Environment

Identifying what creativity is a difficult task because of a lack of an agreed upon definition amongst academic researchers and practicing educators along with creative myths in our society (Plucker et al., 2004). According to Plucker et al. (2004), in order to advance knowledge surrounding creativity researchers need to clearly state their definition of creativity and if able, identify empirical indicators on ways to measure the definition provided. The importance of stating the meaning of creativity will make the research informative and meaningful to future research and help inform curricular choices in the art room. Clarifying the definition of creativity will allow practicing educators to implement an open minded and accepting curriculum for a diverse population that is inclusive to all students (La Porte, 2015; Plucker et al., 2004). For the purpose of this research creative myths and stereotypes that hinder

creativity will be identified followed by the definition of creativity by art educators and academics.

Creative Myths and Stereotypes

There are creative myths and stereotypes that live in and out of the educational system which can encourage or hinder a student's ability to have creative growth (Dumas & Dunbar, 2016). Creative myths and stereotypes are deep within our culture that create the general belief that creativity is an innate ability that you either have or you do not. This misconception can erase the possibility that creativity can be developed overtime through practice and guidance. Two myths that can hinder creativity in the art room include the idea that creativity is a fixed innate trait and the creative stereotype (Dumas & Dunbar, 2016; Plucker et al. 2004; Stone, 2015). Being aware of these creative myths gives art educators the ability to create a classroom culture that tries to minimize these beliefs in order to encourage students to enhance their divergent thinking (Dumas & Dunbar, 2016).

Creative Myth: Creativity is an Innate Trait

The myth that a person either is or isn't creative seems to be one of the biggest myths that stifles the possibility of creative growth. This myth may stop a student from even pursuing creativity or artmaking because someone has labeled them or they have labeled themselves "uncreative" (Plucker et al, 2004). A study of 93 art educators' thoughts on creativity identified two schools of thought on defining creativity. 26% of the educators in the study saw the end product of the artwork as being creative. This group characterized creativity as an easy and innate process that is a natural ability that one has. Having this second frame of thought is more product oriented and does not leave an opening for creativity being something that can grow

overtime (Stone, 2015).

Creative Stereotypes: The Loner or Eccentric Artist

There are stereotypes that are built into our culture of what a creative person may look and act like. Such creative stereotypes that can be associated with creativity are being a loner, eccentric, generally strange, problematic behaviors, or a non-conformist (Dumas & Dunbar, 2016; Plucker et al, 2004). These stereotypes, some more negative than others, that are associated with being innately creative can affect a way an individual performs on creative tasks if they believe they are a part of this stereotype or not. The Dumas & Dunbar (2016) quantitative study investigated if a person's creativity can shift if an idea of a creative stereotype, a rigid librarian and eccentric poet, is present while performing a creative task that requires divergent thinking. The results found that when participants took the test under the "eccentric poet" role the originality and fluency results were higher which led to the conclusion that the task of divergent thinking can be greatly affected depending on the type of stereotype in mind during a task (Dumas & Dunbar, 2016).

Art Educators Views on Creativity

Although there is not a common agreement of what creativity is in the art education community, there is common language identified in Stone's 2015 study on art educators' views on creativity that aligns with academic researchers' definitions. Art educators echoed the belief that creativity is a process where someone is creating an original idea from various resources. Art educators used common language that identified what the creative process can look like. This includes problem solving, connecting and exploring ideas or previous knowledge (Stone, 2015).

The art educators also identified common traits that they perceive are present during the creative process, which includes being open-minded and a creative risk taker. An open-minded

student was generally identified as a student that extended their thinking, and are open to other perspectives and ideas. Creative risk taking was defined as an individual that is able to experiment with ideas and techniques without the fear of failure. Identifying and defining these three terms is helpful in order to create a curriculum that facilitates creativity (Stone, 2015).

Defining Creativity: A Synthesis of Definitions from Academic Researchers

A pattern of common language can be found in academic researchers on how to define creativity. Creativity is defined as being a process where the end result, either physical or an idea, is original and has value to society (Caudra, 2019; Plucker, 2004).

The Creative Process

Creativity is the process of gathering knowledge from a broad range of resources to come up with an original idea or product (Caudra, 2019; Plucker, 2004). The creative process is the act of creating and how an individual approaches solving a problem to come up with an end product as a solution. Plucker expands on this idea by defining creativity as the interaction between aptitude, process, and the environment. The choice of aptitude instead of identifying traits is purposeful. Aptitude is dynamic and can change through experience, learning, and training. The environment is also highlighted as the environment of a person can enhance the creative artmaking process in a positive way (Plucker, 2004). Divergent thinking, which is the ability to generate creative ideas through exploration of multiple possibilities, is also a popular term to use when thinking about the creative process (Dumas & Dunbar, 2016). This term is useful to define a process of creativity, although academic researchers Caudra and Plucker both point out the inauthenticity of using solely for the purpose of a quantitative measurement of creativity.

Original & Useful

A commonality found in defining creativity is that there is some measurable end product

that exhibits originality and value defined by a social context. This means that a person that is creating has a task to gather knowledge to create something that is new and is seen as useful for the context it is being created for. The perception of something being original and useful heavily weighs on the audience. This is especially true for the end product being useful or valuable. What is valuable to one individual or society may not be of value to another individual. Caudra (2019) asserts that because of the perception of something holding value that cultural context needs to be considered when measuring a creative product.

Frameworks for Curricular Design

The Understanding by Design, known as UbD, and Culturally Relevant Pedagogy, known as CRP, will be used to create a curriculum that facilitates creativity for a diverse population. These two components will help inform decision making for structuring a curriculum based on developing personal creativity that is equitable and accessible to all students. UbD will keep the end result of facilitating creativity as the goal of the curriculum, and give art educators and students autonomy on the end product that happens in the classroom (Heineke & McTighe, 2018). Autonomy in the UbD framework allows for creative choice for the teacher and student in the classroom. This makes it possible to infuse Culturally Relevant Pedagogy into the curriculum which is needed to ensure that the curriculum is culturally reflective of the student body (Dee & Penner, 2017).

Understanding by Design Curriculum Framework

The Understanding by Design Curriculum Framework, created by Grant Wiggins and Jay McTighe uses three key stages for developing curriculum (Heineke & McTighe, 2018). The framework identifies the big learning outcome first and works backwards to design how to assess and instruction for students to learn and understand the desired outcome. One example of a

desired learning outcome can be a 21st century skill of creativity and innovation. After the big idea is identified the learning outcome starts to narrow down essential questions, target understandings and transfer goals, and objects that relate to knowledge and skills (Heineke & McTighe, 2018).

The final two stages of Understanding by Design is to determine acceptable evidence of understanding and learning, followed by creating a learning plan. This style of working backwards keeps the end learning goal in mind and focuses on students understanding the content rather than just transferring knowledge to the student. Using the UbD Framework for curriculum development in the art room will give art educators a framework that identifies and focuses on the big picture of how to facilitate creativity while still giving the teacher autonomy on how the curriculum is implemented into the classroom (Heineke & McTighe, 2018).

Backwards Design & Teacher Autonomy

The UbD Framework focusing on large outcomes and working backwards to identify acceptable evidence and a learning plan that helps reach the learning outcome goal gives opportunity for an art educator to decide the content of instruction used that best serves their students. This gives the teacher the opportunity to be creative through the curricular process by using the curriculum guide to create original lessons that are meaningful for their student population. Teachers have also voiced a want to have that curriculum freedom in order to infuse their own personal strengths and interests into lessons, and make curricular choices that they perceive to be of interest for their students. This teacher-driven but student focused curricular strategy uses the interests and strengths of the teachers and encourages students to use it as inspiration to make artmaking personal to them (Kuster et al., 2015).

Culturally Relevant Pedagogy

The tenets of culturally relevant pedagogy will be used as a framework to inform a curriculum that facilitates creativity for a diverse student population. Ladson-Billings (1995), an influential figure in the development of CRP, states that culturally relevant teaching not only changes school culture to reflect student culture; it also uses student cultural identity to enhance the learning environment. She identified that Culturally Relevant teachers create this learning environment by encouraging academic success by upholding cultural integrity, ensuring cultural competence in the classroom, and fostering sociopolitical consciousness (Wynter-Hoyte et al., 2019). These three components of CRP ensure that content is equitable and the curriculum encourages an inclusive learning environment for all students (Dee & Penner, 2017; Ladson-Billings, 1995; Wynter-Hoyte et al., 2019).

A commonality found in culturally relevant pedagogy and strategies to help facilitate creativity in the art room is cultural competence in the classroom. CRP defines cultural competence in the classroom as having a curriculum that reflects students' culture and gives opportunities for students to learn about cultures that are different than their own (Ladson-Billings, 2005). The idea of cultural competency can help facilitate creativity by encouraging students to explore their personal identity in their art and exposing students to different cultures in order to expand their creative thinking (Wynter-Hoyte et al., 2019). This is beneficial for facilitating creativity because the process of creativity entails using different sets of knowledge to create something new and original (Caudra, 2019; Plucker, 2004).

Teaching Strategies & Content Suggestions to Facilitate Creativity for a Diverse Population

Research was synthesized on how to facilitate creativity in a general art room environment and for a diverse population has identified common teaching strategies and content

choices to facilitate creativity in the art room for a diverse population. The commonalities identified are strategies to facilitate the process of creativity through a positive working environment and fostering the growth of aptitude (Plucker, 2004). For the purpose of this research the strategies were placed in three categories, creating a positive learning environment, implementing a student-focused curriculum, and introducing visual artists from diverse backgrounds and cultures that can be used for personal inspiration for artmaking.

Positive Safe Learning Environment

Creating a positive supportive learning environment can help enhance creative outcomes and help students see themselves as creators (Dumas & Dunbar, 2016; Plucker et al. 2004). An effective supportive environment is a collaborative student-centered space that has high expectations for all students and valued diversity in the classroom (Smith, 2017). This is demonstrated in a study where a transdisciplinary program was adopted in a culturally diverse classroom (La Porte, 2016). The school community created a positive environment that embraced collaborations amongst students, teachers and administrators that created a culture of respect for diversity that led to students feeling more confident and motivated to learn (La Porte, 2016). This extends to peer support in the classroom with students feeling comfortable because there was a culture of uplifting one another while working through creative processes, creative risk taking and experimentation. The collaborative culture of the school continued through students encouraging each other to try something new and open to asking each other questions and sharing information. Teachers also showed interest in student's areas of expertise by encouraging students to explore ideas further through asking open-ended questions that may lead to further exploration, and giving feedback as suggestions. These strategies created an

environment where students could feel safe exploring new ideas while having a sense of ownership over their own learning and artmaking (La Porte, 2016).

Student-Focused Curriculum

Giving students the power of choice in the art room through subject matter, media choice and technique can help create intrinsic motivation and value themselves as growing learners. A student-focused curriculum gives students the opportunity to guide their own learning through experimentation, creative risk taking, and self-reflection. This means that the teacher becomes the facilitator during the artmaking process and allows students to make their own creative choices. A strategy that works effectively to give students the power of choice is questions as suggestions during a project and giving meaningful feedback during formative and summative assessments. This gives students guidance with allowing them to make the final decision in their personal art (Fleming et al., 2016).

Exploring Personal Identity & Interests

A way to help guide students through personal creativity is through identity based projects (Smith, 2017). Two educators in a study noted the importance of accepting the student voice and quieting the teachers personal opinion on what's right or wrong or good or bad. One educator notes a student that loves to create anime in a very stereotypical way. The art educator sees it as his student's culture and personal artistic voice. This strategy of being the facilitator in the art room allows students to explore their artistic interest without judgment (Smith, 2017).

Personal identity and interests projects also encourage an inclusive classroom where students feel safe to explore their own identity and share it with others in a safe environment. In Smith's (2017) study the art educators curricular choices created a culture of respect for diversity by centering assignments around the students self-identity and personal interests. Self-identity

based projects included exploring ethnic self-identity through portraiture, projects based on a students cultural milieu, and projects based on cultural issues that were important to the students.

References and Resources for Creative Inspiration

An important part of the definition of creativity is the ability to use prior knowledge to create something original and useful (Caudra, 2019; Plucker, 2004). This leads to the final consideration of teaching students how to take their past knowledge, experiences, and new learning to use for inspiration to create a new piece of art that is meaningful for them. For the purposes of the creative process of artmaking, learning how to observe, interpret, and reflect on pieces of artwork is an important skill that can enhance students' creativity ability. Using strategic methods to motivate learners to observe and reflect on pieces of art, as well as giving time for students to respond to the experience through artmaking (Selakovic, 2017).

To make the curriculum culturally relevant there must be a diverse scope of artists and cultures that are introduced as references and expose students to diverse perspectives and different types of artmaking. This is necessary in order to make all students feel valued and broaden the cultural worldview of all students and widen the scope of what is identified as original and valuable artwork to various socio-cultural contexts Caudra, 2018; Fleming et al., 2016; La Porte, 2016). The diverse curricular content can also extend to dialogue, respecting others thoughts, and a sense of personal pride in the students (La Porte, 2016).

Conclusion

Researching the definition of creativity and ways to facilitate creativity for a diverse population brought up common strategies amongst the two topics. Both subjects highlighted the importance of creating a positive safe learning environment that implements student-focused curriculum and encourages students to connect knowledge from various perspectives and

resources. Focusing on these three strategies will allow educators to foster an environment where students feel comfortable taking creative risks to explore personal ideas that are meaningful to them. These ideas will be organized using the Understanding by Design Framework in order to keep creativity, an essential 21st century skill, as the desired outcome for learning. The UbD Framework will fill the need for the teacher to have a guide on how to facilitate creativity while still being able to make creative choices on how the content is delivered to the students. This aligns with the definition of creativity where the connection of prior knowledge is gathered to create something that is original and new.

Curriculum Overview

The curriculum on facilitating creativity in the art room for a diverse learning environment will use Understanding by Design and Culturally Relevant Pedagogy as frameworks. Using Understanding by Design as a curricular framework will keep the end goal in mind, which is enhancing creativity for all students. UbD leaves room for autonomy in the curriculum that will give teachers and students flexibility to make decisions that work best for their learning environment and allow space for creative choice.

Culturally Relevant Pedagogy will ensure that the curriculum is inclusive and encourages an environment that feels safe for all students to explore creative ideas without fear of judgment. The inclusivity of the curriculum will occur in content choices and teaching strategies that promotes a positive learning environment for all students to explore their personal creativity. The culture of the classroom needs to be addressed in order for students to feel comfortable to explore their personal creativity with their teacher and peers. Classroom culture can be formed through valuing individual perspectives and cultures, taking time to learn about new cultures, flexibility on how content is delivered, and giving students autonomy during the artmaking process to make something that is new and valuable to them.

Curriculum Goals

The short term goal of the curriculum is to create a safe learning environment where students feel comfortable to explore new materials, new ideas, and take creative risks to make art that is meaningful, new and original to them. The overarching goal is to create a curriculum that facilitates creativity in the art room for a diverse population. This curriculum will focus on intermediate students to help instill strategies and habits that encourage creative thinking. This is

a 21st century life skill that will help students use existing knowledge to create something new and meaningful in their personal, academic, and overtime in their professional lives.

Curriculum Audience

This curriculum development is for intermediate elementary students and will be implemented in the Swarthmore-Rutledge School. The creation of this curriculum is being created for my personal use at Swarthmore-Rutledge School, in Delaware County, Pa, and for Elementary Art Educators and curriculum developers to adopt and implement in their elementary art curriculum.

Curriculum Organization

The curriculum will be designed as four units that will be implemented in sequential order for second, third, fourth, and fifth grade students in an elementary art setting. The units will give students an opportunity to continue practicing skills from previous units in new ways by layering new learning onto previously learned skills. This patterning will give students multiple opportunities to apply their learning in new ways, and encourage long-term understanding of big ideas (Heineke & McTighe, 2018). Units for each grade overarching goal is to see growth in developing personal creativity.

Scope and Sequence:

- Unit 1: Using Color to Express Mood
- Unit 2: Introduction to Brainstorming Strategies for Visual Arts
- Unit 3: Investigation of Traditional Art Materials
- Unit 4: Using Existing Art as Inspiration for Personal Artmaking

Curriculum Evaluation

The effectiveness of the curriculum can be measured by student, teacher, and curriculum developers feedback. Measuring the effectiveness for student growth can be measured through student portfolios, written reflections, and exit surveys after the unit for each grade level. This will give a holistic view of the growth students perceived in their own learning and demonstrated through their art portfolio. The consistent feedback from students and teachers through third grade to fifth grade will give a holistic picture of a students growth and development in personal creativity during the intermediate elementary aged years in the art room.

Feedback from art teachers that adopt this curriculum and my own self reflection after teaching the unit will be valuable. Creating a survey for teachers and administrators to rate the curriculum will highlight areas that need improvement after implementing in a real classroom. This survey can be taken after the first year of implementation.

Potential Challenges

A potential problem for this curriculum is making a clear standard on how to measure the growth of creativity in elementary age students. Researching a clear definition of creativity has unveiled that the definition of creativity within the art education community is not clear and can be interpreted differently depending on their viewer. This is particularly true when identifying creativity as something new, original and valuable. When measuring creativity the educator needs to keep in mind if the student produced a piece of artwork that is new and valuable to the student, and not necessarily the educator. A clear rubric, collecting student reflections, and looking at students' growth in producing original artwork are all potential solutions to measuring creativity at an end of an assignment.

Unit 1: Using Color to Express Mood in Visual Arts

Course: Elementary Art Unit: Using Color to Express Mood in Visual Arts	Grade Level: 2nd Grade
Desired Results	
<p>Established Goals: Students will learn that color can change the way a piece of art feels to the viewer.</p> <p>NAEA Standards:</p> <ul style="list-style-type: none"> ● VA: Cr1.1.2a: Brainstorm collaboratively multiple approaches to an art or design problem. ● VA:Cr1.2.2a: Make art or design with various materials and tools to explore personal interests, questions, and curiosity. ● VA:Cr3.1.3a: Discuss and reflect with peers about choices made in creating artwork. ● VA:Re.7.1.2a: Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form. 	
<p>Understanding (s):</p> <ul style="list-style-type: none"> ● Colors choice is a way to express feelings. ● People can use existing ideas to inspire the creation of something new. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can an artist express feelings through their artwork? ● Who decides what art means? ● How can a viewer of art “read” a piece of artwork?

<ul style="list-style-type: none"> • Art can be interpreted differently depending on the viewers perspective. 	<ul style="list-style-type: none"> • Why do artists reflect on artmaking as a community?
<p>Students will know:</p> <ul style="list-style-type: none"> • How to use existing ideas to inspire their creative process. • How to use color to create mood in their art. • Practice expressing choices in their artwork through discussion and/or written form. 	<p>Students will understand:</p> <ul style="list-style-type: none"> • Artists use color to create mood in a piece of art. • Art viewers can analyze art differently. • Artists can use a title and artist statement to help express their ideas in artwork.

Stage 2 - Assessment Evidence	
<p>Direct Evidence:</p> <ul style="list-style-type: none"> • Final art project • Written Artist Statement 	<p>Indirect Evidence:</p> <ul style="list-style-type: none"> • Class Discussions • Peer verbal feedback • One on one check-ins
<p>Key Criteria for Rubric:</p> <p>Critical thinking and problem solving: Student works through creative problems, exploration of art materials, and reflects on their artmaking.</p> <p>Creativity: Student displays growth in using existing ideas and art techniques to produce</p>	

original artwork that is personally valuable to them.

Craftsmanship: Student displays control and thoughtful consideration of the use of art material in final piece of artwork.

Studio Habits: Student thoughtfully participates, respectfully interacts with peers, and properly takes care of art tools and art environment.

Stage 3 - Learning Plan

Potential Learning Activities:

Estimated Length of Unit: Five classes periods. Each class is 45 minutes.

Day 1:

- Teacher greets the class and shares with them that they will be focusing on how color and feelings can connect in art. Teacher states *“Artists can use color to make someone look at their art feel a certain way. For example, using a lot of red with black might make me think of being mad or angry.”*
- Teacher shares two pieces of artwork that focus on how color and mood connect.
- Teacher states: **“Let’s take a moment to look at the two paintings and how the colors remind you of something or make you feel.”**

Students may have answers such as...

“Calm”

“Happy”

“Bored”

“Angry”

- Teacher states: *“These are great words to describe feelings! I noticed that different feeling words were used to describe the same painting. Why is that? Is there a right or wrong answer?”*
- Teacher gives time for students to respond and facilitate discussion.
- Teacher continues: *“Thank you for sharing all of your thoughts. We all come from different experiences so it makes sense that we might feel different things when we look at a piece of art. I think art can remind us of something personal and it can change how you feel.”*
- Teacher asks students to get their sketchbook out for a warm up activity. Teacher has students take out a coloring material of their choice.
- Teacher introduces today’s activity on collaborative brainstorming. A suggested sketchbook activity is a group warm-up by linking words and colors together.
- Teacher may state: *“Now, let’s do a group brainstorming activity. That’s where we come up with ideas and share together as a group. I am going to say a word. In your sketchbook write down the word and draw with the colors that you think match best with the word.”*
- Teacher models the use of sketchbooks and activity to the group. Teacher continues: *“Let’s do one as a full group together. The first word is RAIN. Who can tell me what colors you think of when you think of rain?”*
- *Students may have answers such as “Gray” and “Blue”.*

- Teacher further facilitates discussion and models writing down the word and using drawing shapes of color below the word.
- Teacher continues, *“Now let’s do this in our sketchbooks. On the board there are 4 words to pick from. Focus on 2 or 3 words of your choice in your sketchbook.”* Teacher reads words out loud. Suggested words can be: Bright, Sadness, Energetic, Calm.
- Teacher gives students a few minutes to respond in their sketchbook. Teacher walks around to check in on students individually.
- Teacher asks the class to share their brainstorm with a person close to them. Teacher states: *“Share with your partner the words and colors you connected. Notice if you came to the same idea or had different perspectives on what colors connected with the word.”*
- Teacher gives students a few minutes to share with a partner. Teacher walks around to facilitate conversation as needed.
- Teacher gives students time to share their reflections with the entire class. Teacher states: *“Nice work sharing and reflecting with a person next to you. Would anyone like to share some of their thoughts with the entire class? Let’s take the word energetic for example, what color combinations did people come up with?”*
- Teacher facilitates conversation with the class.
- Teacher closes class by stating: *“Thank you all for sharing your thoughts today. It was interesting to hear different perspectives and similarities during our group reflection. Next week we will start to brainstorm ideas for our own artwork.”*

Day 2:

- Teacher greets the class. Teacher states: *“We had a thoughtful discussion about how color and feelings can connect in artwork. Today’s focus is creating a drawing for your color using lines and shapes.”*
- Teacher continues: *“We will be creating an abstract piece of art. Does anyone know what abstract art means?”*
- Teacher facilitates conversation to define abstract art with class.
- Teacher shares abstract artwork as inspiration. *It is suggested to share a diverse artist. This includes sharing a picture of the artist, short biography, and images of the artist’s artwork that connects with today’s lesson.*

- **Teacher focuses on an art piece by the artist that repeats one shape in multiple ways.**

Guiding questions might include...

What makes this artwork abstract?

Does the artwork look like something in real life?

What shapes do you notice in the artwork?

- Teacher facilitates discussion about shape. Teacher states, *“I noticed that the artist used one shape in multiple ways too. There are large circles, small clusters of circles, and stretched out circles that become oval shapes.”*
- Teacher continues: *“Let’s do a little warm up in our sketchbook. Let’s take 3 minutes to draw 4 or 5 different types of triangles in your sketchbook. Think about making*

triangles facing in different directions, making them large or small, stretching them out, or even connecting them! We'll share our ideas after our warm up."

- Teacher rotates around the classroom to facilitate creative exercise.
- Teacher gathers the class to brainstorm as a group. Teacher asks students to share their different triangle drawings and models drawing a design using the triangle suggestions.
- Teacher continues, *"This is a great brainstorming session. I noticed that we have almost filled up the page with different types of triangles that are big and small, rotated in different directions, and some that are even touching so it makes a diamond!"*
- Teacher continues, *"I wonder if our triangle abstract design reminds us of anything. What do you all think? Do you notice any hidden images in the design we came up with?"*
- Teacher gives students time to reflect and respond.
- Teacher states, *"This is so interesting! Everyone is seeing something slightly different looking at the same piece of artwork. That's what makes abstract art so unique."*
- Teacher continues: *"Now let's use the rest of our art time for artmaking. Your goal is to focus on one type and experiment with different ways to use that one shape. Remember, there is flexibility, if you decide to work with a square and stretch it out, you'll end up with a rectangle! This is absolutely fine. Let's all work in our sketchbooks to work through your design, and then move onto your good piece of paper."*
- Teacher rotates to do individual check-ins with students.
- Teacher will model tracing the shapes with a black art material when enough students are finished drawing their shapes. Material choices can include paint sticks, black permanent markers, oil pastel, or ink dabbers.

- The rest of class will be individual artmaking time.

Day 3:

- Teacher reminds the class about their progress with their abstract drawing.
- Teacher states, *“Today we are going to add color to our artwork. Let’s remember that the colors you pick will change the way your art feels.”*
- Teacher continues: *“We are going to use paint for color today. Let’s work on my example as a group. If I want my art to feel energetic, what colors would I use?”*
- Teacher models how to use art material as class makes collaborative decisions on color.
- Teacher states *“We are going to create paintings based off of a word today. Write down the word you want to work with in your sketchbook. Discuss with your partner what colors you plan on using to help represent this word.”* Students may pick from a pre-created list or come up with their own word.
- Teacher rotates around the room and joins discussions with students.
- Teacher states, *“Nice work with sharing and reflecting on ideas with your partner. I liked that I heard positive feedback and helpful suggestions on what colors might help reflect that feeling. Now we will have the rest of our art time to individually work on your art.”*
- Students have the rest of class to work on their art independently. Teacher rotates around the art room to facilitate the artmaking process.

Day 4:

- Teacher reminds students of the goal for this art assignment.

- Teacher states: *“I notice most of you are almost finished with your paintings. When you are finished your artwork you will write a sentence or two about your art. This is called an artist statement.”*
- Teacher continues: *“An artist statement is a way for you to tell people viewing your art what you were thinking when you made your art.”*
- Teacher displays two guiding statements to help write their artist statements.

Guiding statements might include...

The colors in my art make me feel _____.

My art reminds me of _____.

- The teacher and students collaborate to write an artist statement for the group piece of art they made together.
- Teacher gives students the rest of art to finish their painting and write their artist statement.

Day 5:

- Teacher greets students. Teacher states: *“Last art class we finished up our abstract paintings and wrote our artist statement. I took some time prior to class to look at your art and I am excited about the unique results!”*
- Teacher continues: *“Today we are going to take some time to look at each other's artwork and reflect on how the paintings make you feel. Let's walk around the room to view everyone's art. Try to look at the artwork first, notice how it makes you feel, and then look at the artist statement.”*

- Teacher reminds students that the art room is a supportive art community and to be mindful to be respectful of each other's artwork.
- Teacher gives time for students to view art.
- Teacher gathers the class and asks, *“Is there anything you notice when you walk around that is interesting or surprising to you?”*
- Teacher facilitates class reflection on finished artworks, and celebrates the unique perspectives and styles of artmaking.
- Teacher ends class by stating, *“Thank you for having such a positive and thoughtful discussion about our projects. I am proud to see such a supportive art community that respectfully listens and reflects with one another.”*

Suggested Art Resources:
Color & Mood



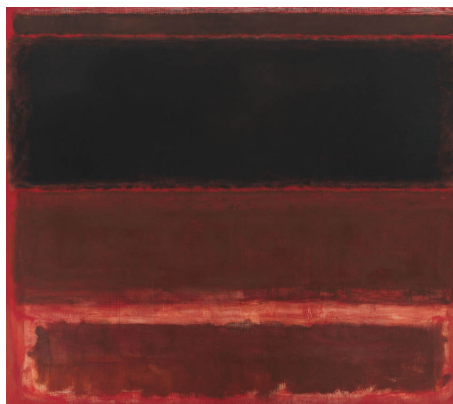
Yayoi Kusama, Japanese Female Artist
Butterflies' Nest, 2011 (Kusama, 2011).



Hilma Af Klint, White Female Artist
Group IV, The Ten Largest, No. 3, Youth, 1907
(Klint, 1907).



Alma Thomas, Black Female Artist
Resurrection, 1966 (Thomas, 1966).



Mark Rothko, White Male Artist
Four Darks in Red, 1958 (Rothko, 1958).

Rubric: Using Color to Express Mood			
4 Exceeding Expectations	3 Meeting Expectations	2 Approaching Expectations	1 Not Approaching Expectations
Critical Thinking & Problem Solving			
4: Student displayed and articulated an understanding of using color to create mood through their art, verbally, and/or a written artist statement.	3: Student displayed an understanding of using color to create mood through their art, verbally, and/or a written artist statement.	2: Student showed an attempt to connect color with mood through their art, verbally, and/or artist statement.	1: Student did not display an understanding of how color and mood connect in their artwork, artist statement or discussion.
Creativity & Originality			
4: Student created a unique piece of artwork and can express their choices about developing personal details through the use of drawing, color, and/or material use.	3: Student created a unique piece of artwork with personal details that are inspired by examples shown during class. Person details are shown through drawing, color, and/or material use.	2: Student shown some effort with developing personal ideas in their final art assignment by creating at least one personal detail different from the example.	1: Student did not put unique characteristics in their artwork. It looks similar to the example shown in class.
Craftsmanship			
4: Student displayed control and thoughtful consideration of the use of art material in their final piece of artwork.	3: Student displayed control of the art material to complete their artwork.	2: Student displayed an attempt to use the art material properly but left areas of their art incomplete.	1: Student did not display care for their art project. Art material was not used correctly and was left incomplete.
Studio Habits			
4: Student often participated thoughtfully during discussions, artmaking, and/or personal written reflections. Student always displayed respect for the classroom environment, materials, and peers.	3: Student participated during discussions, artmaking, and/or personal written reflections. Student displayed respect for classroom environment, materials, and peers.	2: Student showed some effort to participate during discussions. Student displayed respect for the classroom environment, materials, and peers most of the time.	1: Student showed little to no engagement during art class and often needed to be redirected.

Unit 2: Brainstorming Techniques

Course: Elementary Art Unit: Brainstorming Strategies	Grade Level: Third Grade
Stage 1 - Desired Results	
<p>Established Goals: Students are able to generate original ideas through brainstorming techniques.</p> <p>NAEA Standards:</p> <ul style="list-style-type: none"> ● VA:Cr1.1.3a: Elaborate on an imaginative idea. ● VA:Cr1.2.3a: Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. ● VA:Cr2.1.3a: Create personally satisfying artwork using a variety of artistic processes and materials. ● VA:Cr3.1.1.3a: Elaborate visual information by adding details in an artwork to enhance emerging meaning. 	
<p>Understanding (s):</p> <ul style="list-style-type: none"> ● Artists use sketchbooks to practice skills. ● Artists use sketchbooks as a way to work through new ideas to plan for a larger project. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● Why do artists use sketchbooks? ● How does an artist generate new ideas? ● What makes a sketchbook a low-risk way to work through ideas?

<ul style="list-style-type: none"> Artists use different strategies to work through creative ideas that work best for them. 	
Students will know: <ul style="list-style-type: none"> How to label a sketchbook page. How to use various strategies to brainstorm for an art project. How to translate their sketchbook ideas into a final piece of artwork. 	Students will understand: <ul style="list-style-type: none"> Brainstorming is a way to work through ideas. Sketchbooks are used to practice art skills. Each person can brainstorm in a way that works for them.

Stage 2 - Assessment Evidence	
Direct Evidence: <ul style="list-style-type: none"> Student labels sketchbook page title and date on sketchbook page. Used thumbnail drawings, lists, notes, and/or doodles to gather personal ideas and practice art skills. Creates a final piece of art that inspired by their brainstorming. 	Indirect Evidence: <ul style="list-style-type: none"> Verbal class check-ins to gauge understanding and/or struggles. Group share of ideas.

Key Criteria for Rubric:

Critical thinking and problem solving: Student works through creative problems, exploration of art materials, and reflects on their artmaking.

Creativity: Student displays growth in using existing ideas and art techniques to produce original artwork that is personally valuable to them.

Craftsmanship: Student displays control and thoughtful consideration of the use of art material in final piece of artwork.

Studio Habits: Student thoughtfully participates, respectfully interacts with peers, and properly takes care of art tools and art environment.

Stage 3 - Learning Plan

Potential Learning Activities:

Estimated Length of Unit: Five classes periods. Each class is 45 minutes.

Day 1:

- Teacher greets class and reviews sketchbooks created and/or decorated their last art unit.
- Teacher reiterates to the class that sketchbooks are an important tool to an artist, just like paint and colored pencils. Teacher shares a sketchbook spread by a famous artist as a visual example to help facilitate discussion about why sketchbooks are an important tool for artists.
- Teacher asks: **Why do you think a sketchbook is an important tool for artists? What do artists use them for?**

Students may have answers such as...

“To practice drawings”

“To keep all drawings together in one book”

“To draw while they are traveling”

- Teacher refers to a projected picture of a sketchbook page by a famous artist and continues, ***“How did this artist use their sketchbook? What do you notice?”***

Students may have answers such as...

“I notice small drawings.”

“I notice that they wrote notes”

“I notice that the drawings are black and white”

- Teacher continues to facilitate class discussion with students to discuss what makes a sketchbook an important tool.
- Teacher talks about how sketchbooks can be a place where artists can figure out ideas without the fear of making mistakes, which is called brainstorming.
- Teacher introduces today’s art activity. Students will have a creative exercise to come up with an original idea by using one of the suggested creative prompts.

Potential Creative Prompts can be..

Draw a fish swimming in something other than water.

Draw a person that has fruit for hair.

Draw a dog walking another animal of your choice.

- Teacher picks a prompt for the class to brainstorm as a group. Teacher models to class through suggestions on how to brainstorm together.

Brainstorming strategies covered may include...

Creating a list through drawings or text of possible drawing ideas

Creating drawing thumbnail sketches.

Writing a small paragraph about their idea for their art.

- Students are given two different creative prompts to pick from. Students work independently on a creative prompt of their choice.
- Teacher walks around to observe and visit students. Teacher may ask questions to see students thought process and check for understanding.

Teacher may ask/state...

What prompt did you decide to work on?

What are you thinking about while you are drawing?

What part of your drawing do you think is going really well?

I notice you labeled your sketchbook page. That will be helpful when you look back at your sketches later on.

- If time permits, students may color their creative prompt assignment.
- Teacher gives a time check to students and asks them to finish their last detail of the day so the class can stop early and share their drawings.
- Students “pair and share” with a partner.

Day 2:

- Teacher introduces the next large assignment. Suggested content for assignment is a piece of art by a diverse artist, like Faith Ringgold's "Story Quilt", that will provide students with a starting off point to create their own ideas.
- Teacher introduces a piece of art by the diverse artist.

Introducing an artist might include...

Having students respond to art through a "Look and Notice" activity

Reading a book about the artist or by artist, like "Tar Beach" by Faith Ringgold

- Teacher tells students that they will use this piece of artwork to inspire their own piece of art. Today's art class will be used to brainstorm their own ideas based on the artist.
- Teacher models how to set up their sketchbook page. Setting up a sketchbook page includes writing the date and the subject of their art.

A title example is " My Story Quilt Ideas".

- Teacher asks the class **why is it important to take time to label your sketchbook page?**
- Teacher models how to start a drawing that is inspired by the artist. For example, how to draw a horizon line for a story quilt to create an environment.
- Teacher facilitates a group brainstorming session and models different ways to brainstorm.

Brainstorm techniques can include...

Thumbnail drawings

Writing out ideas in sentence form

Labeling drawings

Creating a list of ideas

- Students independently work. Teacher walks around to check for understanding, give suggestions, and facilitate students to brainstorm in a way that works for them.
- Teacher facilitates a group share where students share their ideas.

Teacher may ask the class...

What environment did you pick for your drawing?

What unique details did you come up with?

What brainstorming techniques worked best for you?

- Teacher closes class by announcing to students that they will use their ideas to start working on their final project the following week.

Day 3:

- Teacher asks the class about what they covered last week.

Students may respond...

“We learned about Faith Ringgold”

“We started to brainstorm ideas for our project”

- Teacher states, *“I’m glad you remembered that we used an artist to inspire our brainstorming in our sketchbook. We are going to take those ideas from your sketchbook and use them to start creating our final piece of artwork.”*

- Teacher asks students, **Do you have to use your exact drawing that you brainstormed out in your sketchbook?**
- Teacher gives students time to respond.
- Teacher states, *“Ideas can change as you move onto your final copy. You may combine different ideas together or keep it exactly the same if you feel confident in your idea. If you revisit your idea and it doesn’t feel interesting anymore, please take a little time in your sketchbook to come up with something new.”*
- Teacher asks: **Why is it helpful to use your sketchbook to come up with your idea before going on to your good piece of paper?**
- Teacher facilitates discussion about sketchbooks being a good place to figure out ideas.
- Teacher states, *“Thank you for sharing your ideas. I’m glad to see that we see the value of using our sketchbooks. We are going to use the rest of our time for independent artmaking time. Your goal today is to use your sketches to inspire final drawing on a good piece of paper. ”*
- Teacher continues: *“Please remember, your final drawing is where you put more time and effort into developing details. Everyone’s drawing will look different but a good place to start is a horizon line to create an environment and add personal details.”*
- Teacher models expectations on a good piece of paper. For example, a project based off of Faith Ringgold’s Story Quilts will need a horizon line, details that describe the environment, and possibly people to develop a visual story.
- Students have independent work time. Teacher walks around to visit students individually and check in with their progress.

Day 4:

- Teacher reminds students of their goal to come up with a personal piece of art based on the artist they learned about.
- Teacher introduces coloring materials to class.
- Teacher reminds that their sketchbook is a good place to test out different colors or practice drawing an object before making marks on their good copy.

Please remember that your sketchbook is still a tool for you to test our ideas and colors prior to working on your final piece of art. It's a tool where you can test things out without the fear of "making a mistake".

- Students have the rest of the class for independent artmaking. The teacher circulates to individually check in on students that might be struggling, give suggestions, or positive feedback on their work.

Day 5:

- Teacher hands out sketchbooks and final pieces of artwork. Teacher reiterates progress students made from taking an existing piece of art, brainstorming personal ideas, and creating their own version of the artwork.
- Teacher asks students to write a written reflection about their artmaking process in their sketchbook after their final piece of art is complete.
- Teacher models how to write a reflection on a sketchbook page. This includes writing a title, date, and finishing guided statements

Potential guided statements can be...

The brainstorming technique I like using best to plan for my artwork is...

because..

The personal detail I am most proud of in my artwork is....

My artwork is about....

If I could change one thing in my artwork it would be...

- The teacher will have a mini conference with a student after they are finished writing their reflection. Conference is to give students time to verbally express their ideas. This will give equity to students that are unable to express their ideas through writing.
- At the end of class the teacher will facilitate a group discussion. During the discussion students may volunteer to share some of their reflection responses.

Suggested Resources: Storytelling



Faith Ringgold, Black Female Artist
Woman on a Bridge #1 of 5: Tar Beach,
 1988 (Ringgold, 1988).



Jacob Lawrence, Black Male Artist
The Great Migration Series, Panel no. 1, 1940
 - 1941 (Lawrence, 1940).



Horace Pippin, Black Male Artist
The Park Bench, 1946 (Pippin, 1946).

Rubric: Brainstorming Techniques			
4 Exceeding Expectations	3 Meeting Expectations	2 Approaching Expectations	1 Not Approaching Expectations
Critical Thinking & Problem Solving			
4: Student used their sketchbook to work through 2 or more ideas while using multiple brainstorming strategies.	3: Student used their sketchbook to work through ideas using a strategy of their choice.	2: Student showed an attempt to use their sketchbook to work through ideas with one brainstorming strategy.	1: Student did not attempt to use their sketchbook to work through ideas using brainstorming strategies.
Creativity & Originality			
4: Student created a unique piece of artwork and can express their choices about developing personal details through the use of drawing, color, and/or material use.	3: Student created a unique piece of artwork with personal details that are inspired by examples shown during class. Person details are shown through drawing, color, and/or material use.	2: Student shown some effort with developing personal ideas in their final art assignment by creating at least one personal detail different from the example.	1: Student did not put unique characteristics in their artwork. It looks similar to the example shown in class.
Craftsmanship			
4: Student labeled sketchbook page with title and date and used multiple brainstorming techniques in a layout that worked best for them.	3: Student labeled sketchbook page with title and date with brainstorming techniques that were organized.	2: Student attempted to label sketchbook page with title and date. Some effort was shown to gather ideas in an organized fashion.	1: Student did not label sketchbook page with title or date. Little to no effort was shown to create organized ideas.
Studio Habits			
4: Student often participated thoughtfully during discussions, artmaking, and/or personal written reflections. Student always displayed respect for the classroom environment, materials, and peers.	3: Student participated during art and displayed respect for classroom environment, materials, and peers.	2: Student showed some effort to participate during discussions. Showed respect for the classroom environment, materials, and peers most of the time.	1: Student showed little to no engagement during art class and often needed to be redirected.

Unit 3: Introduction of Traditional Art Materials

Course: Elementary Art Unit: Investigation of Traditional Art Materials	Grade Level: Fourth Grade
Stage 1 - Desired Results	
<p>Established Goals: Students are able to use a traditional art form as a source for creative inspiration.</p> <p>NAEA Standards:</p> <ul style="list-style-type: none"> ● VA:Cr1.1.4a Brainstorm multiple approaches to a creative art or design problem. ● VA:Cr2.1.4a: Explore and invent art-making techniques and approaches. ● VA:Cr3.1.4a: Revise artwork in progress on the basis of insights gained through peer discussion. ● VA:Re.7.1.4a: Compare responses to a work of art before and after working in similar media. 	
<p>Understanding (s):</p> <ul style="list-style-type: none"> ● Brainstorming is a way to develop new ideas. ● Learning how to use materials. ● Properly can lead to experimenting new ways to use the materials. ● Artists reflect during the artmaking process to revise their art. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How does an artist find inspiration to create their artwork? ● Do artists have to know how to properly use art techniques to come up with new ways to use a material? ● How can feedback from others help artists through the artmaking process?

<ul style="list-style-type: none"> • Art is a way for artists to share information through a visual language. 	
<p>Students will know:</p> <ul style="list-style-type: none"> • How to use their sketchbook to try out new art techniques. • How to use a sketchbook to create multiple ideas. • How to give and receive feedback to revise artwork. • How to interpret artwork through observation. 	<p>Students will understand:</p> <ul style="list-style-type: none"> • A sketchbook is a low-risk way to try out new techniques. • Artists use existing art as inspiration for personal artmaking. • Reflecting on your art during artmaking can help improve art through revisions. • Artists can use feedback from others to improve their artwork.

Stage 2 - Assessment Evidence	
<p>Direct Evidence:</p> <ul style="list-style-type: none"> • Material experimentation in sketchbook • Brainstorming in sketchbook • Post-assignment reflection • Final art project 	<p>Indirect Evidence:</p> <ul style="list-style-type: none"> • Class Discussions • Peer verbal feedback • One on one check-ins

Key Criteria for Rubric:

Critical thinking and problem solving: Student works through creative problems, exploration of art materials, and reflects on their artmaking.

Creativity: Student displays growth in using existing ideas and art techniques to produce original artwork that is personally valuable to them.

Craftsmanship: Student displays control and thoughtful consideration of the use of art material in final piece of artwork.

Studio Habits: Student thoughtfully participates, respectfully interacts with peers, and properly takes care of art tools and art environment.

Stage 3 - Learning Plan

Potential Learning Activities:

Estimated Length of Unit: Seven classes periods. Each class is 45 minutes.

Day 1:

- Teacher greets the class and states that today's art activity is to explore art materials in traditional and new ways.
- Teacher may state, *“An artist takes time to learn how to use art materials in a traditional way and then explore new ways to see what works best for their own artmaking style. Today we are going to explore materials that are familiar to you. We will practice using it in familiar ways, explore using it in new ways to us, and reflect on what makes that material unique.”*

- **Teacher then introduces two art materials to students they have previously worked with.** (potential materials: colored pencil, watercolors, oil pastels, etc.)
- Teacher draws a venn diagram to fill out with students. State states, “Lets gather some previous knowledge on these materials before we start. **What makes each material unique? Do the materials have anything in common?**

Students may have answers such as...

“Color pencil gives you more control for details”

“Both materials can be blended together”

“You can press light or hard with them”

- Teacher records student ideas on the material.
- Teacher states: This is a great list! I’m glad to see that you are already mindful that different materials are used for different things. Today’s artmaking challenge is to explore the material that most interests you in as many different ways as possible. Let’s make a goal of 4 different ways in your sketchbook. If time permits, you can explore the second material today too.
- Teacher asks: Can someone suggest how I should set up my sketchbook page for today’s challenge?

Students may have answers such as...

“Add a title”

“Add the date”

“Draw 4 boxes”

“Split the page into 4 sections”

- Teacher states: Nice work, I’m glad that we remembered different strategies to set up our sketchbook page. This will be helpful when I go back and revisit the ways I can work with this material.
- Teacher states: I suggest working with a simple shape design or a bubble letter for your experimentations. For example, a student in my last class worked on making a sun in different ways. **Can someone give me a simple subject I can use for my material investigation?**

Suggestions may include...

“ a heart”

“ a leaf shape”

“A paw print”

- Teacher Demos: Two ways to use each material in a sketchbook. This may include how hard or light you press with the material, blending with colors, and mark making.
- Teacher states: The rest of art class is time for you to experiment with these techniques in your sketchbook. I’ll come around while you’re working to see how you are doing.
- Teacher walks around the room to observe student work and talk to students individually during independent artmaking time.

Teacher may ask questions and/or statements such as...

“Which way do you enjoy working with the material so far?”

“I like how you are experimenting with how hard you are pressing with the

material”

“ I notice you are experimenting with blending colors, what do you think of the results so far?”

- Teacher may do a mid-class check-in to share results students feel proud of or discoveries they made.
- Teacher states: We are halfway through our artmaking time now. You are welcome to continue to investigate the material you are currently working with or experiment with ways to work with the second material for the remainder of class.
- Teacher circulates to facilitate the material investigation with students. Teacher encourages students to test new things out, give suggestions, and encourages trying two materials together for students that are ready.
- Teacher gives students a time check 5 minutes before clean-up time. Teacher asks students to make a note on their sketchbook page about which technique they enjoyed working on the most.
- Students clean up spaces.
- Teacher states: Nice work today. I enjoyed walking around and seeing everyone experiment with the same material in different ways.
- Teacher asks: Would anyone like to share a success or struggle you had with the art material?
- Teacher gives time for students to respond.
- Teacher states: Thank you for sharing both your successes and struggles. It’s a part of the artmaking process to reflect on both.

Day 2:

- Teacher greets class: *“You all did such a nice job with experimenting with how to use one art material in different ways last art class. It was nice to see many of you not worry about the end result and used your time to work through old and new ways to use the material. We will revisit those material experiments later on when we are ready to add color to our next large art project. Today we are going to start brainstorming for our next large art assignment.”*
- **Teacher shares two artworks with the class that show commonalities in use of material and/or subject matter.**
- Teacher states: *“Our first task is to look at artwork to help inspire our artmaking. Take a moment to observe the two pieces of art I have up on the screen. **What do you notice about the artworks? What do they have in common? How are they different?”***
- Students reflect independently and then share with a person close by to them.
- Teacher facilitates group discussion.

Some topics that can be visited are...

How is the subject matter similar or different?

Did the artist use the same materials? If so, did they use the material in the same way?

How did the artists use color in their art?

Is the artwork abstract or realistic?

- Teacher states: *“I noticed that we identified common themes in both artworks. We are going to use this as a starting point to help us come up with our own art. Before we start to brainstorm, take a moment and think about which piece of art inspires you with their use of color and shape.”*
- Teacher gives students thinking time.
- Teacher asks: Would anyone like to share which piece of art they are most drawn to and why?

Students may have answers such as...

“I like art #1 because of all warm colors”

“I like art #2 because it is a landscape”

“I like art #2 because it is made of small rectangle colors”

- Teacher states: *“Thank you for sharing. Start to think about the parts you like about the artwork when you are brainstorming today. This is a great way to use art to inspire your own artmaking.”*
- **Teacher introduces the theme for the project focused on material exploration.**
Topics can include abstract portraits, a student’s spirit animal, landscape, etc. It is advised to keep the drawing theme fun, simple, and large so students can concentrate more on the material exploration part of the assignment.
- Teacher continues: *“Today in art you will start to brainstorm your own artwork inspired by the 2 pieces of artwork. Your art goal today is to come up with 2 or 3 different ideas in your sketchbook using the theme of abstract faces.”*

- Teacher demos how students can start in their sketchbook and re-models how to label their page appropriately. An example of a drawing demo might be how to build an abstract face and separate it in colors.
- Teacher circulates during the rest of artmaking time to do check-ins with individual students.

Day 3:

- Teacher has two artworks on screen that were reviewed in the previous class. Teacher has pictures of artists next to their art for cultural relevance.
- Teacher asks: *“What common themes did we identify last week?”*
- Students may respond... use of material, color and shapes.
- Teacher continues: *“I’m glad you remembered those commonalities. Let’s revisit our sketches from last week. If you finished drawing out sketches then you may start to plan about color. Let’s work for about 10 minutes and do another class check-in.”*
- Students independently work while the teacher circulates to check-in with their progress.
- Teacher states: *“I appreciate that I am seeing everyone making personal decisions for their artwork. At this point in time I am going to hand out your good piece of paper. Your goal for the rest of art class is to draw out your favorite idea on the large piece of paper.”*

Day 4:

- Teacher states: *“I looked through your artwork before class and it looks like everyone has a strong start with their drawing and will be ready for coloring with an art material. Let’s talk about our art material choices.”*
- Teacher asks students to open their sketchbook to their material experimentation.
- Teacher reminds students they get to choose how to use their art material for their artwork.
- Teacher demonstrates ways to use the material, like pressing firmly with bright colors and pressing lightly with soft blues and grays.
- Teacher states: *“The way you use your art material will change the meaning of your artwork. How do these two techniques feel different?”*

Students may respond with...

“Art technique #2 is calmer”

“Art technique #1 is bright and pops more”

- Teacher states: *Thank you for your thoughtful insights. Please keep these ideas in mind when you start to color with your art material today.*
- Teacher continues: *“Before we get started I’d like you to check-in with the person next to you. Please share with them your idea for your art and what your plan is for your art material.”*

Some questions you can talk to your partner about are...

“What will you be using?”

“How will you be using it?”

“What colors do you plan to use?”

- Teacher gives students time to talk with a partner, followed by a class share of ideas.
- The rest of art class is for independent artmaking time.
- Teacher circulates around the room to check-in with students.

“Teachers may ask students...”

“What is your plan for color?”

“I notice that you are pressing lightly with the art material. How does that change the way your art feels?”

“Will you be doing the same art technique for the background of your art?”

- At the end of art class, the teacher asks for students to share their success, discoveries or struggle with their art.

Day 5:

- Teacher states: *“This will be our final working day on this project. Before you get started we are going to check in with our partner again about our artwork.”*
- Teacher continues: *“This time you and your partner are going to give each other feedback. Please be mindful to give positive feedback and one suggestion that will be helpful to the other person. Let’s practice together.”*
- Teacher takes out a piece of art from another class. What are some things you notice this artist is doing well? It could be about the color, the drawing, or material use.

Students may respond with...

“The artist filled up the entire page”

“They are pressing hard with the art material to make the colors pop”

- Teacher states: *“Those are great observations. Now let’s practice giving constructive feedback which are ways to improve their art. What is a question we can ask the artist or a suggestion on how to help improve their art?”*

Students may respond with...

“The artist can take a little more time coloring in the object”

“The artist might want to consider adding more details in the sky”

“I would ask the artist, what colors do you plan to use in the background?”

- Teacher states: *“These are all helpful suggestions and questions for the artist to consider. Please remember it’s important to be mindful to give useful feedback to the artist rather than something that could hurt their feelings.”*
- Teacher continues: *“You will have the first few minutes of class to talk to your partner about your art. I’d suggest the artist updates their partner about their artmaking and then the partner can give the artist positive feedback and a suggestion.”*
- Teacher walks around to observe student conversations, and participates in conversations where appropriate.
- Teacher gathers class and gives students a chance to share their discussion.
- Teacher states: *“I overheard some thoughtful conversations while walking around the room. I am glad that we took the time to learn about each other’s art techniques and*

hopefully inspired one another. Please remember, the feedback you received are suggestions. As an artist you get to decide the creative choices in your art."

- Students have the rest of art to work on their project.
- Teacher circulates during artmaking to check-in with students' progress.

Day 6:

- Teacher states: *"Welcome Artists, you have all made such progress on your projects. I notice a variety of subject matters and different techniques on how to use the art material. Today will be our last full working day on this assignment. I will come around to answer any questions you may have while you are working."*

Day 7:

- Teacher states: *"It looks like most of you are very close to finishing your art. We will take the first 10 minutes to work on your art and then I'd like you to reflect on your artmaking in your sketchbook."*
- Teacher continues: *"You'll notice on the screen the two pieces of art we used for inspiration and reflection questions. Please pick three reflection questions to focus on in your sketchbook."*

Reflection questions might be...

"Which piece of art influenced you the most? How so?"

"How did you use the art material in your art?"

"How do your color choices change the feeling of your art?"

"Did your artwork change a lot from your brainstorming sketches?"

“What are you most proud of in your art?”

“What was your biggest struggle?”

- Teacher gives students most of the art class to work on their art.
- Teacher has students clean up 10-15 minutes early.
- Teacher states: *“We are going to use the rest of our class to do an art walk through. Let’s all place out our brainstorm page in your sketchbook and your final artwork. You are welcome to leave out your reflection page as well if you would like to share with the class.”*
- Teacher continues: *“Please remain respectful while viewing your classmates’ art. You all have worked hard in making personal artwork the last several weeks and we want to celebrate that. You may want to observe how the artist used the art material and notice unique personal details they created that were inspired by the pieces of art we learned about.”*
- Class walks around to observe each other's artwork.
- Teacher states: *“Let's find our original seats. We have a few minutes to share some of our observations. Does anyone want to share something that was interesting or unique they observed during our art walk?”*
- Teacher gives time for students to share their thoughts on the artwork.
- Teacher wraps up the lesson pointing out students' growth to create unique pieces of artwork through inspiration of the two original pieces of art.

Suggested Resources: Exploration of Materials

Resources suggestions: Choose two artists that have similar color schemes or subject matter, but vary in material investigation. This will help activate conversation on the differences with using the same material in different ways. Be mindful to pick at least one diverse artist for the conversation, and being descriptive of showing all artists pictures in order to be inclusive.



Alma Thomas, Black Female Artist
Apollo 12 “Splash Down”, 1958 (*Thomas, A., 1958*).



Paul Klee, White Male Artist
Senecio, 1922 (Klee, P., 1922).



Jean-Michel Basquiat, Black Male Artist
Boy and Dog in a Johnnypump, 1982
(Basquiat, 1982).

Unit 3: Material Exploration			
4 Exceeding Expectations	3 Meeting Expectations	2 Approaching Expectations	1 Not Approaching Expectations
Critical Thinking & Problem Solving			
4: Student used their sketchbook to work through 2 or more ideas while using multiple brainstorming strategies.	3: Student used their sketchbook to work through ideas using a strategy of their choice.	2: Student showed an attempt to use their sketchbook to work through ideas with one brainstorming strategy.	1: Student did not attempt to use their sketchbook to work through ideas using brainstorming strategies.
Creativity & Originality			
4: Student created a unique piece of artwork and can express their choices about developing personal details through the use of drawing, color, and/or material use.	3: Student created a unique piece of artwork with personal details that are inspired by examples shown during class. Person details are shown through drawing, color, and/or material use.	2: Student shown some effort with developing personal ideas in their final art assignment by creating at least one personal detail different from the example.	1: Student did not put unique characteristics in their artwork. It looks similar to the example shown in class.
Craftsmanship			
4: Student labeled sketchbook page with title and date with multiple brainstorming techniques that were well developed with thoughtful notes and/or reflections.	3: Student labeled sketchbook page with title and date with brainstorming techniques that were organized.	2: Student attempted to label sketchbook page with title and date. Some effort was shown to gather ideas in an organized fashion.	1: Student did not label sketchbook page with title or date. Little to no effort was shown to create organized ideas.
Studio Habits			
4: Student frequently participated through discussions, check-in's, written/oral reflections, and/or drawings. Student displayed respect for classroom environment, materials, and peers.	3: Student participated through discussions, check-in's, written/oral reflections, and/or drawings. Student displayed respect for classroom environment, materials, and peers.	2: Student showed some effort to participate during discussions. Showed respect for the classroom environment, materials, and peers most of the time.	1: Student showed little to no engagement during art class and often needs to be redirected.

Unit 4: Self-Identity in Personal Artmaking

Course: Elementary Art Unit: Self-Identity in Personal Artmaking	Grade Level: Fifth Grade
Stage 1 - Desired Results	
<p>Established Goals: Students are able to create art about their personal identity by using existing art as a creative resource.</p> <p>NAEA Standards:</p> <ul style="list-style-type: none"> ● VA:Cr1.1.5a Combine ideas to generate an innovative idea for artmaking. ● VA:Cr2.2.5a: Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment. ● VA:Cr3.1.5a: Create artist statements using art vocabulary to describe personal choices in artmaking. ● VA:Re.71.5a: Compare one's own interpretation of a work of art with the interpretation of others. 	
<p>Understanding (s):</p> <ul style="list-style-type: none"> ● Existing art can inspire new ideas. ● Art is a way to communicate and express personal identity. ● An artist statement is a written statement to verbalize the artist's creative choices. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How does an artist find inspiration to create their artwork? ● Is it important for artists to know the history of art? ● What are ways an artist can express their personal ideas through artmaking?

	<ul style="list-style-type: none"> • What are ways an artist can explore their identity through their art?
Students will know: <ul style="list-style-type: none"> • How to create personal imagery that is inspired by existing ideas. • How to express their creative ideas through verbal discussion with peers and teacher. • How to write an artist statement about their artwork. 	Students will understand: <ul style="list-style-type: none"> • Looking at existing art is a brainstorming strategy to gather ideas. • An artist statement is a way to express creative ideas to people viewing your art. • Artists revise their work during the artmaking process through personal reflection and discussions with peers.

Stage 2 - Assessment Evidence	
Direct Evidence: <ul style="list-style-type: none"> • Multiple thumbnails drawings in sketchbook • Final art project • Artist Statement 	Indirect Evidence: <ul style="list-style-type: none"> • Class Discussions • Peer verbal feedback • One on one check-ins

Key Criteria for Rubric:

Critical thinking and problem solving: Student works through creative problems, exploration of art materials, and reflects on their artmaking.

Creativity: Student displays growth in using existing ideas and art techniques to produce original artwork that is personally valuable to them.

Craftsmanship: Student displays control and thoughtful consideration of the use of art material in final piece of artwork.

Studio Habits: Student thoughtfully participates, respectfully interacts with peers, and properly takes care of art tools and art environment.

Stage 3 - Learning Plan

Potential Learning Activities:

Estimated Length of Unit: Nine classes periods. Each class is 45 minutes.

Day 1:

- **Teacher introduces the new project on personal identity.** (*Potential subjects: self-portraits, family portraits, family tree, family crest, identity map*)
- Teacher introduces the base skill needed for the lesson. For example, facial proportions for self-portraits.
- Teacher demonstrates skill to students and gives students time to practice in their sketchbook. Teacher models labeling the sketchbook pages and thumbnails sketches.
 - It is suggestive to have a handout or google slides presentation that students can access while working.

- Teacher reminds students that their sketchbook is a place to practice a new skill in a low risk way. Teacher suggests to allow the drawings to “live” in the sketchbook and not to erase or cross out drawings.

Teacher may say... “Remember, proportions of the face is a new skill for many of us. As you practice, allow all of your drawings to live in your sketchbook. This is a great way to reflect on your own growth from your first to last drawing.

- Students work independently as the teacher circulates to check on students.

Teacher may ask questions to individual students such as...

“Which thumbnail sketch are you most proud of so far?”

“I like that you already made several thumbnails sketches. Thumbnails are supposed to be quick drawings, nice work.”

“I notice that all the facial features are all in the correct spot. I’d suggest working on the neck shape next.”

- Teacher prompts to clean up.
- Teacher closes class by celebrating a few student successes and giving suggestions on collective struggles. The teacher may ask students to share their own thoughts if time permits.

Day 2:

- Teacher states that students will work on their good copy today.
- Teacher and students work together on skills from prior class, like facial proportions.
- Upon finishing, the teacher states...

“We just completed basic facial proportions as a group. Now, does this look like anyone in particular? I agree, I don’t think it does. When you work on your self-portrait please keep in mind all of our facial features are going to be slightly different. For example, our lip shapes can vary from being thin to plumper.”

- Teacher continues...

“Please remember to use the resources to help from last class and mirrors to observe your facial features. Going back to your sketchbook to practice a particular facial feature is a good idea while you are working.”

- Teacher reminds students to draw lightly with their pencil and work on finding the right placement for the facial features prior to putting a lot of time drawing each individual detail.
- Teacher circulates while students are working.

Day 3:

- Teacher greets the class and reiterates the skill they have been working on and introduces the next part of the project. Teacher may state...

“I looked through your drawings prior to class today and most of you are ready for the next step. Today we are going to start to work on adding hair to our self-portraits”

- Teacher has a slide show and/or handouts on hair textures. It is recommended to have examples of different hair lengths, and textures of various races and ethnicities in the slide show.
- Teacher may state...

“I am going to show you some basic tips on drawing a hairline, but please keep in mind that all of our hair may look and feel different. For example, my hair goes to my chin line, is short, naturally thin and straight, but I add waves each morning. Would anyone like to share characteristics about their hair?”

- Teacher gives time for students to respond. Potential ways for students to reflect on their hair is either as a group, to a classmate close by or in their sketchbook.
- Teacher states...

“That was a good group reflection. I’m glad to hear everyone is able to describe their hair through color, texture, length, and hair style. Please keep this all in mind when you work individually on your artwork.”

- Teacher describes that the hairline goes from ear to ear. Teacher suggests that students that wear their hair down should start drawing the hair at the part on their forehead. Teacher should model other hairstyles that are representative of the students in the class.
- Teacher gives students the rest of the time to work on their art independently. Teacher reminds students to use their sketchbook to practice and to use resources provided. This might include a google slides presentation, handouts, and/or mirrors to help guide their drawing.
- Teacher gives students the rest of the class for working time and circulates to check in with students and assists as needed.

Teacher may ask/state...

Nice work with making your hair a shape and adding lines to show texture.

I see that you're utilizing your sketchbook to practice. How is it going so far?

It might be helpful to draw your bangs covering more of your forehead. I notice that your bangs almost touch your eyebrows.

- Teacher wraps up class by giving students time to share their progress with peers. This can be done in small groups or as a class.

Day 4:

- Teacher welcomes the class and reminds them of all their progress. Teacher tells students about the next step of the assignment. For example, adding personal details, clothing, accessories, and background, to the self-portrait to show the students identity.
- Teacher tells students that they will be adding details to their self-portraits to express their personal identity. **Teacher states that self-identity is what makes you who you are. This can include what we look like, what we wear, where we are from, our hobbies, etc.**
- Teacher goes on to ask students... *“How can we show who we are through self portraits? Does anyone have any ideas to share with the class?”*

Potential answers may include...

Clothing

Necklaces

Hair Accessories

- Teacher states...

“This is a very good list. We will be able to add some more ideas on this list as we

continue to work on this project. I have artworks that I'd like to show you to help inspire our own artmaking."

- The teacher puts up two portraits that express identity on display for students to observe. It is suggested that the selected artworks show different cultural perspectives by diverse artists.
- Teacher asks students to do a "look and notice" activity with a classmate that is close to them. The students are to discuss personal details they notice that describe the person's identity in the portrait.
- Teacher asks students to share their observations with the class about how the portrait shows identity.

Ideas that may come up during a group discussion may include...

Clothing choices

Jewelry

The person's expression

Calm background with leaves

The brightly colored background and clothing

- Teacher continues by asking, "*What do you think the details tell us about the person? For example, the portrait with the leaf colored background. What do you think that tells us about the artist?*"
- Teacher gives time for students to share their thoughts.

A response might be...

“The leaf background makes me think this person likes to be outside and is calm because of the colors.”

- Teacher asks students to start to use the ideas discussed as inspiration for their own artwork. Teacher suggests to students to brainstorm in their sketchbook potential ideas for expressing their identity through their artwork.
- Students have the rest of art to work on their assignment while the teacher walks around to talk to students about their ideas and give suggestions as needed.

Day 5:

- Teacher reminds students that they are working on adding details to express their self-identity. Teacher creates a short list with students about potential details that can be added to a self portrait.
- Teacher picks one or two examples to introduce the idea of symbolism. This can include an object or color choice in a piece of artwork.
- Teacher asks students to gather three personal details they want to put in their self portrait and to share at least one with a classmate close to them. Encourage students to describe why they are adding the detail into their self-portrait. For example, *“I am including my beaded necklace into my self-portrait because it was a gift from my sister and is special to me.”*
- Teacher gives the class time to discuss their details with a peer.
- Teacher gathers class to have a group discussion. Teacher asks: *“What details were discussed during your discussion with a partner? Did anything interesting or unique come up that might inspire the rest of the class?”*

- Teacher gives time for students to share with the entire class.
- Teacher states...

“Thank you for sharing. It’s important to share as a learning community to learn from one another and inspire each other. We will have the rest of the class for working time. I will circulate around the room if you’d like to share your ideas from me or brainstorm together.”

- Teacher circulates around the room to ask students about their artwork and give advice as needed.

Day 6:

- Teacher greets the class and states that today will be a working day.
- Teacher asks students to start thinking about adding black outlines and color to their artwork. It is suggested to give students a choice with what art material they want to use for their artwork.
- Describe to students the material choices they have for the assignment. Emphasize that the material used can change the way their artwork feels.
 - For example, using marker or oil pastels may give their artwork a bolder look.

Students that are looking for a softer look and want more control over detail may decide to use colored pencils.
- Remind students to experiment with coloring and materials in their sketchbook prior to coloring their good copy.
- The remainder of art class will be a working period. Teacher will circulate the room to listen to student ideas and give suggestions as needed.

Day 7:

- Teacher will state that this is the last full working day on the assignment.
- Teacher will check-in with students on an as-needed basis to see their progress and give suggestions as needed.

Day 8:

- Teacher will introduce writing an artist statement with the class.
- Teacher will show an example of an artist's statement to the class. A suggestive activity is to show a piece of art to the class without an artist statement and ask them to reflect on the meaning. Then present the artist statement to the piece of art to the class and ask if the meaning of the art changed at all.
- Teacher will continue by saying...

“An artist statement is a way for the artist to tell people what inspired your artmaking and why you made the decisions you made. Here are some questions you can use to help write your artist statement...”

- Teacher will provide 3 or 4 questions to guide students thinking for their artist statement.

Suggestive questions are...

Did another artist inspire your art style or decision making in your art? If so, explain.

What special details are in your artwork that describe your self-identity?

What art material did you use for your artwork?

Do you think your color choices represent who you are? If so, explain further.

- Teacher should adapt questions to reflect the students writing level and interests.
- Students will have the rest of art to complete their artist statement. Teacher circulates around the room to check-in on students' progress.

Day 9:

- Teacher greets students and states...

"I am proud of the work we completed the last several weeks. Today we are going to have a class community art show to share our work with one another. Please be mindful as we rotate around the room that everyone has put a lot of effort into their work. We are here to uplift one another's accomplishments. Take some time to observe each piece of art and read their artist statement. As you are walking around, take notice of details that are interesting and unique. We can share some of our positive observations after viewing everyone's artwork."

- Teacher facilitates an environment where students observe their classmates' work respectfully.
- Teacher gathers class after everyone rotates around the room. Teacher states...

"I loved seeing everyone pause and reflect on each other's artwork. It can feel vulnerable for others to view our art, especially a self-portrait, so being respectful is important for our art community."

- Teacher continues...

“Are there any observations that anyone would like to share? For example, I noticed that Perry’s artwork has an intricate detail of a gold necklace on his self-portrait. It made me think that must be a special object to Perry.”

- Teacher gives students time to share their observations and facilitates group discussion.
- Teacher wraps up class by thanking students for sharing their creative ideas, reflecting on our group accomplishments, and sharing personal details about themselves with the class.

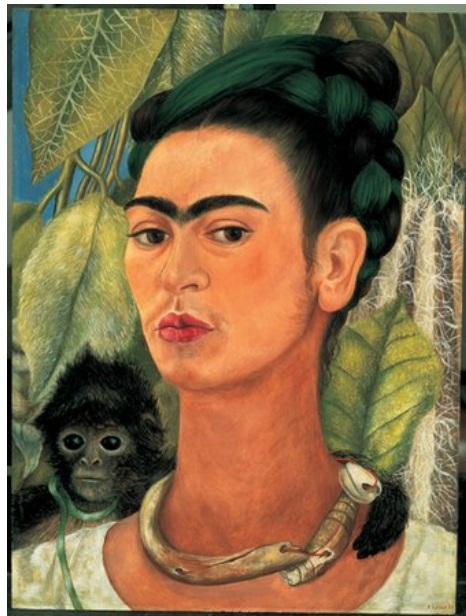
Teacher may state...

“This activity helped us learn more about one another as individuals and creators. I appreciated seeing your ideas grow during this project and learning more about you throughout the process”

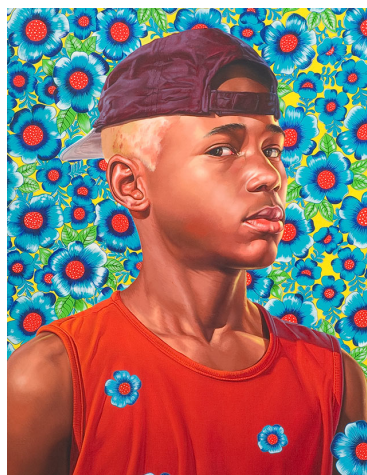
Suggested Resources: Self-Identity



Jordan Castelle, Black Female Artist
Cansuela, 2019 (Castelle, J., 2019).



Frida Kahlo, Mexican Female Artist
Self-Portrait with Monkey, 1938 (Kahlo, F., 1938).



Kehinde Wiley, Black Male Artist
Randerson Romualdo Cordeiro, 2008
(Wiley, K., 2008).

Unit 4: Self-Identity in Personal Artmaking			
4 Exceeding Expectations	3 Meeting Expectations	2 Approaching Expectations	1 Not Approaching Expectations
Critical Thinking & Problem Solving			
4: Student used their sketchbook to work through 2 or more ideas while using multiple brainstorming strategies.	3: Student used their sketchbook to work through ideas using a strategy of their choice.	2: Student showed an attempt to use their sketchbook to work through ideas with one brainstorming strategy.	1: Student did not attempt to use their sketchbook to work through ideas using brainstorming strategies.
Creativity & Originality			
4: Student created a unique piece of artwork and can express their choices about developing personal details through the use of drawing, color, and/or material use.	3: Student created a unique piece of artwork with personal details that are inspired by examples shown during class. Person details are shown through drawing, color, and/or material use.	2: Student shown some effort with developing personal ideas in their final art assignment by creating at least one personal detail different from the example.	1: Student did not put unique characteristics in their artwork. It looks similar to the example shown in class.
Craftsmanship			
4: Student displayed control and thoughtful consideration of the use of art material in their final piece of artwork.	3: Student displayed control of the art material to complete their artwork.	2: Student displayed an attempt to use the art material properly but left areas of their art incomplete.	1: Student did not display care for their art project. Art material was not used correctly and was left incomplete
Studio Habits			
4: Student often participated thoughtfully during discussions, artmaking, and/or personal written reflections. Student always displayed respect for the classroom environment, materials, and peers.	3: Student participated during art and displayed respect for classroom environment, materials, and peers.	2: Student showed some effort to participate during discussions. Showed respect for the classroom environment, materials, and peers most of the time.	1: Student showed little to no engagement during art class and often needs to be redirected.

References

- Basquiat, J. (1982). Boy and Dog in a Johnnypump” [painting].
<http://www.jean-michel-basquiat.org/boy-and-dog-in-a-johnnypump/>
- Cuadra, R. L. (Ed.). (2019). *Understanding creativity: Past, present and future perspectives*. Nova Science Publishers, Inc.
- Dee, T. & Penner, K. (2017) The causal effects of cultural relevance: evidence from an ethnic studies curriculum. *American Educational Research Journal*. 54(1), 127-166.
 DOI: 10.3102/000283121667702
- Dumas, D., & Dunbar, K. (2016). The creative stereotype effect. *PLoS ONE*, 11(2): e0142567.
 DOI:10.1371/journal.pone.0142567
- Fleming, J., Gibson, R., Anderson, M., Martin, A., & Sudmalis, D. (2016). Cultivating imaginative thinking: Teacher strategies used in high-performing arts education. *Cambridge Journal of Education*, 46(4), 435-453.
 DOI:<http://dx.doi.org/10.1080/0305764X.2015.1064097>
- Heineke, A. J., & McTighe, J. (2018). *Using understanding by design in the culturally and linguistically diverse classroom*. ASCD
- Huzjak, M., & Krajnc, M. (2017). Connection between the originality level of pupils’ visual expression in visual arts lessons and their level of tolerance for diversity. *Journal of Elementary Education*, 10(2–3), 191–204.

- Ingalls Vanada, D. (2016). An equitable balance: Designing quality thinking systems in art education. *International Journal of Education & the Arts*, 17(11).
- Jordan, C. (2019). Casula [painting].
<http://www.jordancasteel.com/2020-2019/2019/11/6/2019/11/6/cansuela>
- Kahlo, F. (1938). Self-Portrait with Monkey [painting].
<https://www.tate.org.uk/whats-on/tate-modern/exhibition/frida-kahlo>
- Klee, P. (1922). Senecio [painting]. <https://www.artsy.net/artwork/paul-klee-senecio>
- Klint, H. (1907). Group IV, The Ten Largest, No. 3, Youth [painting]. The Royal Academy of Arts, London, England.
- Kusama, Y. (2011). Butterflies Nest [Lithograph]. art&emotion Fine Art Gallery, Lausanne, switzerland. <https://www.artsy.net/artwork/yayoi-kusama-butterflies-nest>
- Kuster, D., Bain, C., & Young, J. (2015). Take five: Fifth-year art teachers' maturing understanding of curriculum. *National Art Education Association*, 56(4), 369–381.
<https://doi.org/10.1080/00393541.2015.11518977>
- Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Educational Research Journal*. 32(2), 465-491. DOI:[10.3102/00028312032003465](https://doi.org/10.3102/00028312032003465)
- Lawrence, J. (1940-41). The Migration Series, Panel no. 1 [painting]. The Phillips Collection, Washington, DC, United States. <https://lawrencemigration.phillipscollection.org/the-migration-series/panels/1/during-world-war-i-there-was-a-great-migration-north-by-southern-african-americans>

- Luria SR, Kaufman JC. (2017). Examining the relationship between creativity and equitable thinking in schools. *Psychol Schs*. 54:1279–1284. <https://doi.org/10.1002/pits.22076>
- La Porte, A. M. (2016). Efficacy of the arts in a transdisciplinary learning experience for culturally diverse fourth graders. *International Electronic Journal of Elementary Education*, 8(3), 467–480.
<https://doaj.org/article/8bd49ef339214f8d86d92d9b0552bc50>
- Pippin, H. (1946). The Park Bench [painting]. Philadelphia Museum of Art, Philadelphia, PA, United States. <https://philamuseum.org/collections/permanent/336501.html>
- Plucker, J., Beghetto, R., Dow, G. (2004). Why isn't creativity more important to educational psychologists? Potentials, pitfalls, and future directions in creativity research. *Educational Psychologist*, 39(2), 83-96.
- Ringgold, F. (1988). Woman on a Bridge #1 of 5: Tar Beach [Quilt]. Solomon R Guggenheim Museum, New York City, New York, United States.
<https://www.guggenheim.org/artwork/3719>
- Rothko, M. (1958). Four Darks in Red [painting]. Whitney Museum of American Art, New York City, New York, United States. <https://whitney.org/collection/works/897>
- Selakovic, K. (2017). Developing and fostering creativity through the works of art by young pupils. *Journal of Elementary Education*, 10(2-3), 261-274.
DOI:<http://journals.um.si>

Sions, Hannah. (2019), “Teaching about racially diverse artists and cultures”, *VCU Scholars Compass*. <https://doi.org/10.25772/711G-0W22>

Thomas, A. (1959). Apollo 12 “Splash Down” [painting]. Michael Rosenfeld Gallery LLC, New York, NY, United States. <https://studiomuseum.org/exhibition/alma-thomas>

Thomas, Alma. (1966). Resurrection [painting]. White House Collection/White House Historical Association, Washington DC, The United States.
<https://www.whitehousehistory.org/photos/resurrection-by-alma-thomas>

C. Bridget Hochstoeger | Art Educator

EDUCATION:

Masters in Education Program Design

University of the Arts, Philadelphia, PA, *May 2021 (anticipated)*

Bachelors of Fine Arts (BFA) Major: Photography/Art History Minor with Art Teaching Certification

Tyler School of Art, Temple University, Philadelphia, PA, May 2010

CERTIFICATION:

Pennsylvania Instructional II, Art K-12, April 2020

Pennsylvania Instructional I, Art K-12, August 2010

ART EDUCATION EXPERIENCE:

September 2014 – Present

Swarthmore-Rutledge School, Swarthmore, PA 19081

Elementary Art Teacher, K – 5th grade

Responsibilities Include: Teaching art to Kindergarten through Fifth grade, developing and implementing age-appropriate differentiated lessons, preparing and displaying student art, Fifth grade Yearbook Coordinator, branding committee leader for school-wide PBIS program

September 2015 – June 2016

South Media Community Initiative for Kids, Media, PA 19063

Teaching Artist, K - 5th grade

Responsibilities Included: Collaborating with program director, art center, and township to design, create, and install two community based art projects created by students for local parks

October 2013 – March 2014

Wallingford Elementary School, Wallingford, PA 19086

Long Term Elementary Art Teacher, K - 5th grade

Responsibilities Included: Teaching art to Kindergarten through Fifth grade, developing age-appropriate lesson plans and adaptations for special learners, collaborating with PTO on annual school wide “Caring Art Project”

March 2012 – June 2012

Cheltenham School District, Elkins Park, PA 19027

Long Term Itinerant Art Substitute Teacher, K – 4th grade

Responsibilities Included: Art teaching at four elementary schools, prompt planning and organization, traveling between schools, developing age-appropriate lesson plans, creating adaptations for special learners, classroom management, working with inclusion classes, preparing materials