

INSTRUCTION PROFILE for LESSON PLANNING

(Adapted from ETS PRAXIS Series, 2001 and
*The Learning Spiral, Harvard Project Zero, 1995)

Names/Group: Elizabeth Gilliam Course/Section: EDTE 371B/EDSE 350 A01
Grade(s): Art 1 - beginner
Subject(s)/*Generative Topic: Art 1 – Shading Lesson
Date of Lesson: February 8, 2007

1. Identify and state your lesson goal(s) and objectives. (for specific content areas, include coded ODE standards for your subject area.)

Goals:

I would like the students to be able to represent an object using shading, applying the 5 principles of shading: Highlight, shade, shadow, reflected light and back shading.

I would like the students to be able to use accurate vocabulary, comfortably, while discussing the works they have just completed in a mature nature, paying attention to the details in the work.

Objectives:

Given a still life, students will demonstrate perceptual skills when drawing from direct observation by accurately representing differentiation of tone using shading techniques learned.

(ODE Content Standard: Creative Expression and Communication 9.1)

Students will use appropriate vocabulary to define and describe techniques, materials, and methods that artists use to create works of art when asked questions in discussion.

(ODE Content Standard: Analyzing and Responding 9.4)

Students will analyze and describe the visual aspects of their own works and the works of others by using the proper vocabulary – looking especially at what makes these works exemplary examples of the concepts of shading.

(ODE Content Standard: Analyzing and Responding 9.5)

2. Within this lesson, what consideration have you given for students with the following differences?

- a. **Gender** – My class is pretty evenly divided among gender lines. The subject of art tends to lend itself to various gender issues, but in this specific unit in this specific class, the issue of gender shouldn't arise as we will be drawing still lifes of white shapes. I am keeping away from objects that could potentially cause body image or self esteem issues, as these are mainly high school freshmen who are usually more susceptible to lower self esteem and confidence.
- b. **Race/ethnicity** – Though my class is pretty homogenous when he comes to race and ethnicity – they all appear to be non-Hispanic caucasian, the issue of race could potentially arise due to the nature of shading and how it relates to skin color – darker skin could be harder to distinguish variation with and could

present students with problems completing the assignment as well as leading to hurt feelings if the students with darker skin see themselves as harder to draw because of their skin. To avoid this possible conflict, the students will be grouped around 4 different still lives which use geometric shapes that are spray painted white so that the students can easily see the variation of light on each item.

- c. **English language proficiency** – Language doesn't really present a problem in art, as art is mainly a skill, which can be more easily actively presented than described verbally.
- d. **Economic status** – the economic status of these students is in the lower/middle range which in art could present a conflict – as materials are not cheap. These students have to pay a \$25 fee at the beginning of each class they sign up for which pays for the materials for that semester. The smaller tools, like pencils, erasers, and brushes are the student's responsibility, though there are extras for those who don't have them. If we were discussing art history, or the history of the tools we use, then economic status could be a sensitive issue – since the term “starving artist” does have some historical accuracies. We will not be going into the history of art this lesson, as this class is a beginning class where they are developing skills more so than knowledge of how the skills became popular.
- e. **Skill level** – These are beginning artists, who are mostly taking this class only to meet a fine arts requirement set by their high school so that they can graduate – so the skill is not necessarily there in all students, however some students possess obvious potential to progress and will probably go on through the program for the rest of their high school career. The only previous contact they have had with shading is to lightly fill in an area with an even tone to give it a “skin feeling.” I will be starting with scratch with shading and I can not assume that they know the terms or that they can even see the variations without someone else pointing them out.
- f. **Learning styles** – I will address many different learning styles in this lesson so as not to leave anyone behind. Visual learners will be accommodated by my using visual examples of techniques as well as through my demonstrating techniques on the board with chalk. Auditory learners will be accommodated through my verbally describing what I am doing while I do the visual example, as well as through class discussion about techniques and styles demonstrated. Tactile/kinesthetic learners will be accommodated by the requirement that they complete an assignment in which they will be actively involved in learning how to shade.
- g. **Multiple intelligence theory** – I will be addressing the Visual/Spatial multiple intelligence theory through the use of visual examples of techniques as well as doing demonstrations how to do said techniques. Body/kinesthetic intelligence will be needed because the students must learn how to control the weight of the pencil to get the desired shade on both the pre-assessment worksheet (see back of lesson) as well as on the extended still-life drawing where they will need to get small variations of tone and shape. Interpersonal skills will be required because the students will be grouped with 4-6 other classmates and they will work together using 2-4 geometric objects to create a still-life that they are all happy with and able to draw some interesting with. The students will need to be able to

take advantage of the Verbal/Linguistic intelligence through class discussion about techniques as they will be required to use vocabulary from previous lessons as well as this one in describing what they are doing.

- h. **Behavioral needs** – There are a few behavioral needs in this class, but overall they are pretty well behaved. They are allowed to listen to iPod's or talk on their cell phones whenever the teacher is not talking, but I don't agree with that method and would like for their complete attention to their work. To accommodate their desire to have background noise by playing instrumental music quietly from the teachers computer. I will make it known that they are not to be talking on their cell phones while in my class and that it is ok to chat with their group, but quietly and make sure it pertains to the task at hand. There is generally a lot of down time in this class where the students just sit and talk while waiting for the bell to ring. I will give them 5 minutes at the end of class for them to talk as long as they work up until that time. I may have a post-test for them to do when they are finished, if it appears that many of them are finishing with their project earlier than expected – as many students in this class will whip out a drawing that the teacher expects to take 3 class periods to complete correctly in less than 1.

3. What are students expected to have learned or experienced previously in order to be prepared for and contribute to this lesson?

- Students will have a very basic skill set in drawing, as many of them have just begun, but they have been practicing drawing from observation by drawing a partner – so they should be able to accurately do a contour drawing of the shapes in the still life.
- Students know that there are shadows that fall onto objects that you must draw and they know that they must accurately place them on the object for it to look realistic.
- Students will complete a pre-assessment worksheet (see back of lesson) on which they will fill in 6 boxes of shading using the gradient from black to white. This will serve as a way to get the students used to the pressure they need to apply to the pencil or graphite stick in order for them to get the differences in tone.

4. How and when will students use this information in the future?

- Students will be graded on the still-life they create based on their comprehension of the subject of shading as well as in their skill and attempts.
- Students will need this information in practically every assignment in future art classes that work with a two dimensional picture plane.
- These exercises will enhance their perceptual life, and they will be able to distinguish types of shades that naturally fall on/around us daily.

5. What method(s) of teaching (e.g., lecture/discussion, direct instruction, scaffolding, demonstration, inquiry-based, etc.) and related activities/assignments (e.g., discovery activity, cooperative problem solving, game or debate, presentation, computer

simulation, etc.) will you employ? List the sequence of activities and estimate the time needed for each activity. Indicate which method is being employed in each activity.

Methods: Pre-assessment/Discussion**Activities:** Worksheet

- Class will begin with the teacher passing out a worksheet with 2 rows of 6 boxes. The teacher will direct the students to fill in the boxes on the top row from as dark as they can get their pencil to as light as they can get it and 4 shades in between – while directing them to ignore the second row until advised otherwise. The teacher will walk around the class and observe what the students are doing (4 minutes).
- I will then ask the students if they knew what it was that I had them do. Once they answer “shading” I will go on to discuss possible reasoning for using shading in a drawing – the pros and cons of using shading in a drawing; listing them on the board as they call them out (4 minutes).

Methods: Demonstration**Activities:** discussion

- I will then give the names of different techniques and put examples on the board – hatching, cross-hatching and stippling. (2 minutes).
- I will have a drawing of a 2 circles taped on the board before class, one of which has been filled in with gradient, being sure to illustrate the highlight, shade, shadow, reflected light and back shading on it, while the other is just a circle (this demonstrates the reason for shading in creating a realistic 3-D drawing). I will ask the students to look at the circle and name the different sections using the vocabulary sheet I attached with the pre-assessment. As the students name them, I will label them. (5 minutes).

Methods: Guided group work/scaffolding **Activities:** Small group work/Still-life

- There are 4 stations set up in the room (before the student came in) that are large working areas with a central area for their still life. The area is covered with a white cloth or newsprint. There is also a box of geometric shapes at the front of the class for them to draw (before class).
- I will count off the students to group them into the 4 stations and they will go to the appropriate station (2 minutes).
- I will walk around to each station and give them their papers and bring the box of shapes for them to pick 2-4 shapes for their still-life. I will direct each station to develop an interesting composition using the shapes. The more complex the still life the more likely they are to get a better grade (5 minutes).
- After each station is ready I instruct them to draw a basic contour drawing like they have been doing with their portraits. (5-10 minutes depending on progress).
- After a few minutes, I will explain the last part of the drawing, which is to fill in the shade, paying special attention to the highlights, shades, shadows, reflected lights and back shading. I will advise them to use their eraser as they see fit (12-15 minutes depending on progress).

- When they are finished, they are to turn their drawing in to me in the front of the room and then fill in the gradients on the second row of boxes on the pre-assessment sheet using the hatching/cross-hatching technique. These are to be turned in by the end of class.

Methods: Discussion/closure

Activities: Critique

- I will get the attention of the class to the front of the room and ask that one person from each station return the geometric shapes to the box placed on one of the desks in the front of the room (3 minutes).
- I will call attention to the drawings that I felt really exemplified the shading technique and that I taped to the board. Students that feel the need can come to the front and take a closer look at the drawings. I will emphasize the point that they all created really good drawings, but that these 5 or 6 are the ones that I felt were exceptional (2 minutes).
- I will ask the students to point out what it was they thought that I found intriguing about these specific drawings and what they particularly liked about them (5 minutes).
- I will tell them about their assignment for the next day (if applicable) and tell them that they did a good job today working with the still-life. I will remind them that they need to turn in the gradient worksheet by the end of class and that they can have the rest of the period free as long as they have that done.

6. Indicate the materials and technology needed for your lesson, the number of each item necessary, and a plan for organization and dissemination.

- Medium to heavy weight paper 14"x 14" – one piece per student.
 - i. I will pass this out to each station and they will turn it in to me when they are finished.
- #2 graphite pencils – 1 per student.
 - i. I will have #2 pencils available for those students who do not come prepared with pencils. These will be available on request and must be returned to me before class ends.
- White geometric shapes – 15-20 various shapes.
 - i. I will bring the box around for the stations to choose their shapes and when the whole station is done with their still-life, one student will return the pieces to the box in the front of the room.
- White table cloth/newsprint to cover tables
 - i. This will be done before the students get to class and will be removed either after they finish their work, if they finish early, or after we are done with the closure discussion.
- Handout – one per student
 - i. I will distribute these at the beginning of class and they will turn them in with their final still-life drawing.

7. How will you group your students for each aspect/activity of your lesson and why?

- Students generally work in pairs or individually, so a larger group will be different. I will count them off; 1, 2, 3, and 4, and each student that is a 1 will

go to the station designated for the 1's and so on. This will get them accustomed to working with someone that they wouldn't normally work with as well as giving them interpersonal skills that will become useful when they get a job and have to work with people with whom they may or may not like. The group will work together to create a still-life for them all to draw, but then they will work individually to create their drawing. They are allowed to use each other as reference points to answer questions if I am not present.

8. Indicate how you plan to assess your students' knowledge/skill acquisition given this particular lesson. Please attach a copy of your assessment tool.

- The students will be assessed from the progress shown from row one to row two on their pre-assessment worksheet. I will be looking for a more confident line quality – hatching and cross-hatching rather than just scribbles, as well as the gradient values – the variations makes sense and follow a logical progression.
- The students will also be assessed on their still-life based on a rubric (see end of lesson). I will be looking at composition, line quality, highlights, shades, shadows, reflected lights, and back shading.
- There will be an informal assessment through discussion, where the students will be required to answer specific questions about the vocabulary as well as use it to describe their classmates work.

SHADING VOCABULARY:

Modeling: Representation, or making sculptural forms in three dimensions, usually with clay or wax. Also, making two-dimensional surfaces look three-dimensional, by use of light and shade.

Shade: Showing change from light to dark or dark to light in a picture by darkening areas that would be shadowed and leaving other areas light. Blending of one value into another is sometimes called feathering. Shading is often used to produce illusions of dimension and depth.

Shadow: An area that is not or is only partially illuminated because an opaque object is between the area and the source of light.

Reflected Lights: The light reflected onto an object from another object such as the table or the wall.

Back Shading: using the shade of the background to show contour instead of a line.

Value: The range of lightness or darkness in a color; the relationships of tone in a painting.

Highlights: The area on any surface which reflects the most light.

STILL-LIFE RUBRIC

Student name: _____

Score: ____/80

Composition	10	9	8	7	6	5	4	3	2	1
Explanation:										

Line quality	10	9	8	7	6	5	4	3	2	1
Explanation:										

Highlights	10	9	8	7	6	5	4	3	2	1
Explanation:										

Shades	10	9	8	7	6	5	4	3	2	1
Explanation:										

Shadows	10	9	8	7	6	5	4	3	2	1
Explanation:										

Reflected lights	10	9	8	7	6	5	4	3	2	1
Explanation:										

Back shading	10	9	8	7	6	5	4	3	2	1
Explanation:										

Interpersonal Interactions		5	4	3	2	1
Explanation:						

Classroom participation		5	4	3	2	1
Explanation:						

EDTE 371B your name: Elizabeth Gilliam **Course Section** A01

Lesson Plan Differentiation Sheet (*required attachment for each adapted lesson plan*).

Please be as specific and thorough as possible for each required item. Attach this differentiation sheet to the back of each submitted lesson plan for EDTE 371.

1. Descriptive profile of student with special needs

Jill is an intelligent child with a supportive extended family. Jill has had a moderate visual impairment for which she must wear thick corrective lenses. These only partially help with her ability to read, for most fonts are too small for her to read. In addition, Jill has difficulty with fine and gross motor tasks due to her mild cerebral palsy. With the appropriate modifications, she can be successful in her fine arts courses. Jill's LRE is the general education classroom with collaborative support from the intervention specialist and physical and occupational therapists.

2. Student strengths and weaknesses

Jill likes to read, as long as the fonts are big enough, looking at art at museums, listening to music and searching the internet.

Jill has difficulty making new friends, and often does not participate during small group work activities, especially when the teacher does not assign the group members or group member tasks. I will assign the students into each group and assign the members of her group to specific tasks; such as go-for, assemblers, and return-er.

3. Indicate at least 2 selected adaptations/modifications/interventions written as behavioral objectives, as shown in class, which will meet the needs of the profiled student(s) for this particular lesson. In addition, you must write your grade level indicators (standards objectives) in behaviorally objective form in this section.

Jill will be assigned to a group where they will work together to create a still life of the geometric shapes that the students picked, and then demonstrate comparable perceptual skills by accurately representing tone differentiation on the still-life using shading techniques discussed in class. (ODE Content Standard: Creative Expression and Communication 9.1)

Jill and others will be allowed time to examine the selected artworks up close, and will analyze and describe the visual aspects of their work and that of their classmates using the vocabulary discussed in class. (ODE Content Standard: Analyzing and Responding 9.5)

4. Describe at least 2 instructional *methods* with examples of specific *activities* that would be highly beneficial to the profiled student in your content area which were not included in section 3 above.

The Small group work would be particularly helpful to work on Jill's inability to work well with others – by the teacher assigning the students to groups it eliminates the uncomfortable feeling that students may get if they don't have many friends in the

class. The students must collaborate to create a still life for them all to draw, and then they will create individual drawings, so the group work is limited, but still present.

The white color of the shapes allows Jill to better see the variation of shade on the objects. The shapes are bigger and the fact that she may or may not be able to see clear lines doesn't matter, because shading is all about blending – with no sharp lines. Her fuzzy vision may be a benefit for shading, as teachers often direct students to squint their eyes to make the image out of focus so they can see the variation of tone more clearly. I will be sure to make it clear to her that she can do the assignment and that her “disability” isn't really a disability at all. She may require a larger sheet of paper so that she can create a larger drawing to accommodate for her difficulty with fine and gross motor skills.

Lesson Reflection:

My students are in an Art I class, so their skill set is pretty low, especially considering that Mr. McAfee as decided to not teach them anything but the basics. The only expectation that I had, based on what I've observed over the past few weeks, was that they know how to draw a basic contour-line drawing. I haven't seen them drawing anything but their hand, their neighbors face – profile and frontal, and their own face in a mirror. They were told to shade them in, but in this class that means filling it in with an even tone, just to give the impression of skin. Some of the students drew a really good contour drawing, but didn't have enough time to do the shading, as there was a two hour delay and my class went from being an hour to a half an hour. Some students were very conscious of the time restraint and their drawing showed it – they drew very basic drawings that were not thought out, and then filled them in with dark and light shades, but that were not blended in well, actually not at all in some cases. In most of their assessment worksheets they did better on the first section (the pre-assessment) than they did on the second half (the post assessment), mainly because of the time restraints – the ones that actually did do it, just rushed through it with scribbles. I was a little disappointed in that because I wanted them to demonstrate that they actually learned about hatching and cross-hatching as well as blending, but many of their drawings and assessment worksheets didn't show that they learned much of anything. That is not to say that all of them didn't do well, because there were a few drawings that looked like they put some real thought into it. I really wish I would have had the whole period, but that will happen in my classroom when I get in the field professionally, so it is something that I will have to deal with so it is good that I got that experience. I also would have talked less and given more time to draw, especially with the cut class time.

I expected that I could demonstrate how to shade, as well as introduce some shading techniques. I hoped to introduce some vocabulary regarding different aspects of shading and modeling. I wanted to use direct instruction for the first part of the lesson, though it is pretty unheard of in an art classroom to have a long teacher talking session, so I kept it short. I actually underestimated how long it would take them to do the first part of the gradient fill worksheet, so that ate up a lot of their drawing time. I tried a question/answer session concerning the different aspects of shading. When I got a volunteer, he suggested that the area that was the highlight was the reflective light. I expected that and rehearsed what I would say, but instead I just said something along the lines of “not quite, is there anything else that the area can be?” I felt like that was very condescending toward the student and that I may have discouraged him from answering anymore for the rest of the lesson. I kind of dwelled on that for the rest of the lesson, and when Mr. McAfee went over my lesson with me he noted that too. I was hoping that by grouping the students with people who may or may not be their friend and expecting them to create a group composition would be a good way to develop social skills, even though they were expected to do an individual drawing. I overheard one girl at the end of the lesson while I was cleaning up say that she liked my lesson but that she hopes she never has to do anything like it again. When I asked her why, she said because she hates working in groups. I told her that working in groups was something that she would have to do for the rest of her life, be it in college or work, and she replied with “not me.” I planned on having small discussion about some of the works, but the delay prohibited me from doing that. Mr. McAfee and I share a certain disregard for using PowerPoint and other technologies in the art room, especially if the lesson doesn't require that the students use technology. PowerPoint can be a very useful tool for educators as well as a good visual for the students, but they don't

really belong in a skill-based classroom and, according to Mr. McAfee, often become a crutch for the teacher – especially first year teachers. Because of the shortened class time, I only met two of my three objectives and barely touched two standards of my area. I noticed that Mr. McAfee usually only addresses Creative expression and communication with his lessons, at least in the lower level art classes, so that makes me feel better. There really weren't many safety concerns in this lesson, unless the students decided to make missiles out of their pencils, but they didn't so that was very good. Mr. McAfee told me that a review would have been instrumental between the discussion and the studio project, because as soon as his kids get broken up into groups they immediately go into what they are doing that weekend or who broke up with whom. I gave the studio instructions to each group separately as I passed out the objects for them to draw, which at the time I thought was the best way because I knew they would be distracted as soon as they got into their groups. Mr. McAfee told me that with his students, it would have better served them to hear the instructions first, then break up into groups and hear them again, which is something that I didn't think about.

My strength in teaching is very much in my planning and organization. I am a very organized and an obsessive perfectionist, so I planned my lesson to a tee, and got to school 30 minutes early to set up. I came prepared with an outline of what I needed to say on note cards, and, just in case I didn't look at my cards – which I often do – I mapped out the concepts on the board. This helped me and my students – because it was already written up on the board I saved time in the lesson, and the students had a visual concerning where we were going in the lesson. I also think that I am very open to constructive criticism, which makes me a better teacher because I accept the opinions of people who know what they are talking about as well as from my students. I wish I had done what Adam did and ask the students to fill out an assessment of how I did. Mr. McAfee wrote notes about my presentation of the lesson and of the lesson itself. My confidence can be considered both a strength and a weakness. In the beginning of the lesson I was a little nervous and a little focused on the camera – I hate being recorded – but as the lesson progressed I got more confident and my voice revealed this. I am a naturally soft-spoken and nervous person – a weakness – but I am most familiar with this class, and after I realized that they were actually interested in what I was saying I became more comfortable and relaxed so my speech got louder and my voice and hands stopped quavering. My biggest weakness in teaching is something I am sure happens to all teachers the first couple of times they teach to actual students, my mind goes blank and I rush through the only details I can remember. I didn't do this as much for this lesson, I think because I had my note cards and I am very comfortable with the concept.

My goals for professional improvement of my teaching art would be to improve my “teacher voice” and confidence. It doesn't matter how good of a teacher I am or how high my GPA is if I can't put forth an air of confidence and control, I probably won't get the job. I need to work out a way to deal with my shyness and quiet voice. In my head I feel like I am talking much louder than I actually am. I felt like everyone could hear me and that I was talking loud without being overly loud. I feel like I need to be more open to change so that, if a two hour delay or pep rally occurs, I can be prepared to crop my lesson to get in the most important ideas and still leave time for a studio work. I also need to become more comfortable with the benchmarks and grade level indicators so that I don't have to keep looking them up in my content standard book.