Composition and Communication

Capstone Unit Plan
Drawing II
Lutheran High School
Parker, Colorado
January 7th-9th 2015

Grace Hollenbeck
Concordia University, Nebraska
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Capstone Unit
Grace Hollenbeck

Composition of Classroom

I have not yet taught my Capstone unit in the classroom. In communicating with my cooperating teacher, however, I do know the following:

- There will be 12-15 students in the Drawing II class
- The class is split fairly evenly between males and females
- There will be one freshman, several sophomores and juniors, and four seniors
- There are two foreign-exchange students in the class, a girl from South Korea and a girl from China

The class is for forty minutes every day, and I will start teaching my unit on the Wednesday of that week. I have received permission from my coop to come in on Tuesday, distribute the student interest survey in class (make sure I receive feedback/more likely to fill it out if they know how I will apply what they write) and show the introduction video. This will be a prime time to take note of where students are seated, and I can anticipate how I will structure the class for the think, pair, share discussions (lessonplan1, discussionartworks) and for critique (anticipate any issues, and get a feel for the class chemistry, Will they talk? Are there any conflicts between students? In general, do they seem receptive of the lesson?)

Where I could, I tried to add visuals to the student interest survey which I hope will be helpful, especially for the two foreign students. I also added a question, “Are there any artists or art pieces that you know of or like?” which, if I get good feedback I can use to inform extra materials for lessons one and two. If students can make connections within artworks they know and like, they will be in good shape to begin connecting ideas in newly introduced artwork.
Please circle the option you prefer:

Working in a group

Working individually

How loud do you like your surroundings to be when you work?

As quiet as possible

Some talking or music playing is fine

A lot of background noise helps me to focus

Number the following mediums (1-5) according to which you would like to work with the most: (1=most, 5=least)

____Graphite

_____ Colored Pencil

_____Soft Pastel

_____Ink

_____Charcoal

Are you involved in extra-curricular activities? If so, what?

What do you like to do in your spare time?

What kinds of music do you like to listen to the most?

Do you view yourself as an artist? Why or why not?

What artists or artwork do you know of and/or like?
## I. Goal:
- Review, through hook, elements and principles of art.
- Define composition in the broad and narrow sense.
- Finish an initial drawing of their object.
- Introduce the project (performance task), and clearly define expectations.

## II. Objectives:
- Having defined composition in the broad and narrow sense, students will put together ("compose") an initial drawing of their object of choice.
- Having reviewed the elements and principles of design, students will identify the dominant "building block of the composition" in the example artworks given. (return to these examples when discussing communication day 2 to reinforce)

## III: Faith / Values Integration:
God has given each of us the ability to "compose" in our own way, whether through art, cooking, engineering, athletics, researching, writing, etc.

## IV. Integrated Technology:
Laptop, Projector (viewing hook)

## V. Materials:
- graphite, cut paper (3"x 3"), object of choice, small objects (in case students forget object)
- Artworks for think-pair-share on composition (lesson1,discussionart)
VI: Procedure:

A. Set / Hook: Welcome artists! (elements and principles of design review/introduce “composition” vocabulary. (3 min.)
   https://www.youtube.com/watch?v=Q0ggYYtrNs0

B. Transition:
   “First, let’s define composition in the broad sense.”

C. Main Lesson:
   3 min. – Define composition in broad sense by asking:
   1. What do you compose?
   2. What are the building blocks of your compositions?
   4 min. – Now let’s hone in on a narrower definition, specifically the art definition, of composition.
   1. Ask students to try defining composition in the art sense of the vocab word.
   2. Sometimes certain elements or principles are emphasized more than others – to continue the building analogy, “What would be a logical comparison if one of the building blocks of the composition is the most important in holding the picture together? (cornerstone)
   5 min. – You have at your tables example artworks. Come to a consensus, or an agreement, with your neighbor on what the dominant or most emphasized element or principle is. Discuss and be ready to also explain “why?”
   1. Walk around and facilitate discussion.
   2. Place an extra focus on the why (crucial to understanding the how).
   3. Come together as a class. Ask students to share, have them stand to show the picture and give their answer and explanation (listen for the art vocab words with answers)
   10 min. – Introduce Part One of the Project
   1. Now that we have defined composition, and you have seen some examples of good compositions, and have identified elements and principles in each of them, it is time to take pencil to paper.
   2. Please take out the object you have brought with you to class.
   3. Set it in front of you, arranging it any way you like – you are the artist. On the square in front of you, create a composition for a drawing of your object. Think of how you compose. Keep this drawing in a safe place, and bring it back tomorrow. You can consider working on your drawing some outside of class as well if you are not happy with your progress during class.
   10-15 min. – Students work on drawings (in graphite) until 3 min. left.

Required Adaptations/Modifications:
D. Transition: Let’s wrap up today with a little review and a look at what we will discuss tomorrow.

E. Conclusion: We defined composition today in the broad and narrow sense. **What is the broad definition of the word? What is specific to the art definition?** Tomorrow we will practice how we can be intentional about what we communicate within a composition.

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<thead>
<tr>
<th>VII. Assessment:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>Formative – Think, Pair, Share – Students will pair up with a drawing and discuss the main element or principle used (have elements and principles posted for them to reference). Formative – Small initial drawings – see where students are at technique and attitude-wise.</td>
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<tr>
<th>VIII. Assignment:</th>
<th>Required Adaptations/Modifications:</th>
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<tr>
<td>Continue to work on drawings outside of class, if they did not finish in class.</td>
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<tr>
<th>IX. Self-Evaluation:</th>
<th>X. Coop’s Comments:</th>
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<tbody>
<tr>
<td>Did you allow students enough time for effective discussion? Was the focus on learning and not on simply getting through the lesson? Is the foundation for the final performance task and the next two lessons well set?</td>
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</table>
Lesson Plan 1: Discussion Artworks (Supplement)

The Starry Night. 1889. Vincent Van Gogh. 73.7 x 92.1 cm. Oil. Museum of Modern Art, New York, USA.

Study of a Horse, undated, Galleria degli Uffizi, Florence, Italy.

Descending. 1965. Bridget Riley. 36” x 36”. Emulsion on hardboard.


Untitled (Yellow, Orange, Yellow, Light Orange). Mark Rothko. 1955. Oil.

The Hunters in the Snow. Pieter Bruegel the Elder. ca. 1565. 43” x 633/4”. Oil on panel.

Pieta. Michelangelo. 1498-1499.

**Student Teacher:** Grace Hollenbeck  
**Grade Level:** 9-12  
**Date:** 1/8/15

**State Standard:** CDE 4:2  
**Subject:** Art: Drawing II

<table>
<thead>
<tr>
<th>Name of Lesson</th>
<th>Communication in Art</th>
<th>Period / Time: Period 1</th>
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<tr>
<th>I. Goal:</th>
<th>Required Adaptations/Modifications:</th>
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<tr>
<td>• Briefly review composition.</td>
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<td>• Develop two descriptions of the object. What would you tell someone about it?</td>
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<td>• Define communication in the broad sense and art sense.</td>
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<tr>
<td>• Complete two (or more) drawings that communicate an idea through intentional use of one element and one principle of design.</td>
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<td>• Give students journal backing if they should want to glue/tape drawings down as they finished.</td>
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<td>• Explain the purpose of critique to prepare for tomorrow's lesson.</td>
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<th>II. Objectives:</th>
<th>Required Adaptations/Modifications:</th>
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<tr>
<td>– Having defined communication in the broad and narrow senses, students, as a class, will review the prominent element/principle then discuss what the artist could be communicating through it. They will be able to do this for at least two examples.</td>
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<tr>
<td>– Having reviewed the project expectations, students will choose the element and principle with which they can best communicate their object descriptions and begin composing their drawings.</td>
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<tr>
<th>III: Faith / Values Integration:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>How does God communicate through his compositions? (creation, other people, his Word, his plan of salvation)</td>
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<tr>
<th>IV. Integrated Technology:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>Laptop, Projector (use for referencing elements and principles of design?)</td>
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</table>
V. Materials:
graphite, colored pencils, charcoal, cut paper (3”x 3”), object of choice, glue/tape
Artworks to discuss communication.
Poem
Visual for the definition of communication in art

VI: Procedure:

A. Set / Hook: 3 min. - Read a poem.
   1. Have students visualize it.
   2. Discuss what descriptions they liked or what helped them to visualize the poem.

B. Transition: Through this written composition, the author communicated or conveyed his ideas. We also are going to take written word, and then communicate through drawing.

C. Main Lesson: 2 min. – Let’s begin by writing two phrases that describe the object you have brought with you. If you needed to tell someone about this object what would you say? What is important about it? What does it remind you of? When do you use it? What does it communicate to you? Give example.
   3 min. – Define communication in broad and narrow sense.
   1. Let students give initial broad definition.
   2. Having said that, and in light of yesterday’s discussion on composition, how could you make that definition specific to art? (have ready a visual definition to post, or have student volunteer write on board)
   5 min. – As a class, revisit artworks from lesson one (project them).
   1. What was the element or principle of design emphasized in this composition?
   2. Based on our definition of communication in art (refer to visual) what is being communicated here? How are the building blocks of composition used to communicate?
   2 min. – Now take your descriptions. You are going to convey these ideas through how you draw your image.
   1. Create two small drawings. Chose one element and one principle respectively to convey the description of your object. (Have example drawing ready)
   2. When you have finished your drawings, you will affix them, or glue them on to this backing.
   20 min. – You have the next twenty minutes to work. Please use this time to ask questions, and to work on these
drawings. If you should finish early, I have extra paper, you can create more descriptions and more drawings or complete your initial composition from yesterday.

D. Transition: With these last couple of minutes before you clean up, I’d like to give you an idea of what to expect for tomorrow’s lesson.

E. Conclusion: 2 min. – I expect you to have all three drawings complete. You will have the first ten minutes to fix these onto the stronger paper if you have not yet done so. We are going to do a class critique tomorrow to provide each other, your fellow composers and communicators, with positive and constructive feedback.  
2 min. – Clean Up

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<tr>
<th>VII. Assessment:</th>
<th>Required Adaptations/Modifications:</th>
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| Formative – class discussion – are they beginning to use the vocabulary?  
- drawings? Are they looking at the object as they draw? Thinking about composition? | |

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<tr>
<th>VIII. Assignment:</th>
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<tbody>
<tr>
<td>Complete both drawings if they are not yet done, or get to a point where they can finish last drawing within ten minutes at the beginning of the next class period.</td>
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<thead>
<tr>
<th>IX. Self-Evaluation:</th>
<th>X. Coop’s Comments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you leave students enough time for each student to get a clear direction and good start on their drawings?</td>
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</table>
COMMUNICATION (broad sense)

COMMUNICATION (narrow sense)
**Student Teacher:** Grace Hollenbeck  
**Grade Level:** 9-12  
**Date:** 1/9/15  
**State Standard:** CDE 3:3  
**Subject:** Art: Drawing II  
**Name of Lesson:** Critique  
**Period / Time:** Period 1

<table>
<thead>
<tr>
<th>I. Goal:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>• Finish drawings and finalize “journals.”</td>
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<tr>
<td>• Critique drawings for composition and communication.</td>
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<td>• Give out end-of-unit evaluation.</td>
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<tr>
<th>II. Objectives:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>– Having completed at least three drawings of the object, students will finalize their “journals” to be ready for critique.</td>
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<tr>
<td>– Having reviewed the purpose of critique, students will discuss each others drawings in pairs in a way that they can contribute to a whole group discussion.</td>
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<tr>
<td>– Having completed three rotations of paired critique, students will identify what was successful, what was challenging, who communicated well in a constructive and positive way.</td>
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<thead>
<tr>
<th>III: Faith / Values Integration:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>As brothers and sisters in Christ we can encourage each other to grow. Growth happens when we respect each others' input and opinions and when we give each other constructive advice.</td>
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<tr>
<th>IV. Integrated Technology:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>Laptop, Project prompts for critique??</td>
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</table>

<table>
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<tr>
<th>V. Materials:</th>
<th>Required Adaptations/Modifications:</th>
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</thead>
<tbody>
<tr>
<td>charcoal, graphite, colored pencils, glue/tape, critique prompts, paper, extra journal backings, end-of-unit evaluations</td>
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</tbody>
</table>
**VI: Procedure:**

A. Set / Hook: 2 min. - Welcome to class!
   1. Let me direct your attention to this example of the finished product you will have for critique.
   2. I have the descriptions written on the back of these two windows with the corresponding drawing on the front. Also on the back, you will notice I have my name.

B. Transition: Please take the next ten minutes to add any finishing touches to your drawings or to back them onto the paper if you have not done so already. I will be available during this time for any questions.

B. Main Lesson: 8 min. – Work time.
   2 min. – You have the next two minutes to finalize your projects and clean up your supplies. Once you have done so, please come to the front of the room to pick up a prompt sheet for the critique.
   4 min. – With a partner, please work through the sheet you have picked up. Again, this critique is constructive feedback. You are helping each other to become more successful composers and artists.
   4 min. – Partner switch.
   4 min. – Partner switch.
   10 min. – We are going to come back together now (general group critique) With the drawings that communicated well, what worked? Out of your fellow students’ drawings that you observed, which stood out to you as an example of a strong composition? Would anyone like to share their drawings and what they wanted to communicate with the class?

D. Transition: 1 min. - (hopefully) I am very excited about how well you are communicating through your work, and that you are using the building blocks of composition and good mark-making to speak through your artwork.

E. Conclusion: 2 min. – Thank you so much for having me here, and for your hard work and discipline. I hope you will use these drawings for future reference in this drawing class. I have a quick survey for you about this unit, and I would appreciate any and all feedback you might have for me.
<table>
<thead>
<tr>
<th>VII. Assessment:</th>
<th>Required Adaptations/Modifications:</th>
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<tbody>
<tr>
<td>Summative – Projects – check rubric</td>
<td></td>
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<tr>
<td>Summative – Critique – are students speaking the language?</td>
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<tr>
<td>Including the vocabulary of communication, composition, elements and principles?</td>
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<tr>
<td>Formative – listen to partner critiques [promptly dispel any misgivings, or encourage good vocab usage before entering wrap-up group discussion]</td>
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<tr>
<td>VIII. Assignment:</td>
<td></td>
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<tr>
<td>Evaluations, if not completed in class (electronic evaluations?)</td>
<td></td>
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<tr>
<td>IX. Self-Evaluation:</td>
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<tr>
<td>Did you manage the critique in a way that every student felt respected?</td>
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<tr>
<td>Did you manage the critique in a way that was positive? Engaging? Helpful to the students?</td>
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<tr>
<td>Based on the final products, were you clear enough on the expectations for the final product and critique? Is there a way you could have been clearer?</td>
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<tr>
<td>X. Coop’s Comments:</td>
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Lesson Plan 3: Critique Prompt (Supplement)

Critique

In discussion, you can explain your artwork at the beginning, or you can see what your work communicates before telling your peers about it.

You can use the following prompts to start discussion:

1. What made you choose…?

2. What do you want to communicate (or what is your intent)?

3. What are you struggling most with?

4. What question/s are you still trying to answer with this piece?

5. Is this how you saw it in your mind’s eye? What about your drawing is what you saw in your mind’s eye?
### Drawing II: Composition and Communication Rubric

<table>
<thead>
<tr>
<th></th>
<th>Advanced</th>
<th>Proficient</th>
<th>Beginning to be Proficient</th>
<th>Novice</th>
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<tbody>
<tr>
<td><strong>Composition</strong></td>
<td>The artist has rationale for his/her composition, can defend it in critique stating why they placed the object within the picture plane the way they did. A specific element and specific principle of design is conveyed clearly in the final two drawings.</td>
<td>The artist has rationale for his/her composition and is thoughtful about the placement of their object within the picture plane. A specific element and specific principle of design is conveyed clearly in the final two drawings.</td>
<td>The artist is beginning to develop a sense of awareness when placing the object in the picture plane. A specific element and specific principle of design is alluded to in final drawings, but not yet clear.</td>
<td>The artist is not yet purposeful in how they place their object in the picture plane. The compositions of the two final drawings are visually distracting, and a specific element or principle of design has not been emphasized.</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>The artist effectively communicates their written descriptions (an idea) through successful composition of elements and principles of design, and can explain how their compositions communicate what they do. The artist can interpret, analyze, and verbalize what other artworks communicate.</td>
<td>The artist effectively communicates their written descriptions (an idea) through successful composition of elements and principles of design. The artist can interpret and analyze what other artworks communicate.</td>
<td>The artist is beginning to communicate ideas about their object through the elements and principles of design, but their ideas are not yet fully realized in their final two drawings. The artist is gaining understanding of how to interpret communication through art.</td>
<td>The artist is not purposeful in what they communicate about their objects within their compositions. The artist does not yet understand what compositions are communicating.</td>
</tr>
<tr>
<td><strong>Time and Effort</strong></td>
<td>The artist uses time in class effectively to clearly develop ideas and communicate them through mark-making.</td>
<td>The artist was on task most of the time, but did not take time to clearly develop ideas and communicate them through mark-making.</td>
<td>The artist was never on task and did not use the time in class to clearly develop ideas and communicate them through mark-making.</td>
<td>The students does not participate and/or makes negative comments about peers’ artwork.</td>
</tr>
<tr>
<td><strong>Critique</strong></td>
<td>The artist uses vocabulary effectively to give positive and constructive feedback. The artist actively participates in the critique and discussion.</td>
<td>The artist uses vocabulary sometimes. The students moderately participates in discussion.</td>
<td>The artist uses vocabulary sometimes. The students moderately participates in discussion.</td>
<td>The students does not participate and/or makes negative comments about peers’ artwork.</td>
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Unit Evaluation

*This unit was meant to act as the platform on which to start building drawing experience for the semester.*

What major insight did you get from this unit?

In what ways do you feel prepared for the rest of the semester?

What ideas are still unclear? In what areas would you like more review?

What challenged you the most?

What part of the unit did you like the most?

How could I improve this unit/project to better help you as the artist?

Do you view yourself as an artist? Why or why not?

Thank you for all of your hard work! Blessings on your semester.
List of Resources


Capstone Reflection

Name of Preservice Teacher: Grace Hollenbeck
Name of Mentor Teacher: Mark Hollenbeck
Email of Mentor Teacher: mark.hollenbeck@lhsparker.org
Dates of Capstone: January 7th – 9th, 2015   Grade(s) Taught: 9-12
Location: Lutheran High School, Parker, Colorado
Subjects Taught: Art – Drawing & Painting II

Brief Summary
The class had fifteen students in it. There was one freshman who had not taken any art courses at all before this. There were two seniors in the class. The rest were sophomores and juniors, all at varying places skill and attitude wise. There were two foreign exchange students in the class. Each of them spoke English fairly well, but there is some miss communication evident in the performance task. One of the students had missed the entire week before Thursday, and another had just missed Wednesday, but both needed some extra instruction before moving on in the project.

Monday, my cooperating teacher, Mark Hollenbeck, showed my introduction video and gave the students the interest survey. Tuesday he reviewed the principles and elements of design with students which allowed me to start teaching composition on Wednesday. I introduced composition, the performance task, handed out the rubric, and students started working on the first drawing of the final project (pre-assessment). Thursday, I introduced communication, students wrote down two phrases or observations that they would convey through their drawings, and the rest of the time, the class worked on their final two drawings. I brought two students who had missed class back up to speed and reiterated the expectations outlined in the rubric. Friday, students took the first half of class to finish their drawings, and the second half of the class time was used for critique. The students critiqued with partners while I walked around and facilitated discussion, and then we came back together as a whole class to discuss the drawing. After the critique, students completed the unit evaluation and turned in their projects.

Analytical Reflection
Please reflect on the components listed below. Note strengths as well as modifications for the future.

1. Hook
The hook that I had originally planned for within my unit did not end up being my actual first lesson hook. My cooperating teacher, Mr. Hollenbeck, graciously reviewed the elements of art and principles of design with his class the day before I began teaching so that I could move right into defining composition day one.

I began lesson one with a quote about composition that immediately made an easily understood comparison and provided an initial visual to make the vocabulary term more concrete. I think it was a successful hook for the most part. It would have been stronger if the projector was more in front of where the class was sitting, but I asked the students to move to where they could see, and none of them moved, so they must have been able to see. I tried to relate back to the hook at least one more time within the lesson to reinforce that understanding of composition.

For the anticipatory set on day two, I read a poem out loud and had students visualize it. The idea was to make a bridge between written communication and visual communication. I am not sure that I successfully bridged that gap. I almost felt like I needed a stronger hook for that second day, because all of the students were surprised that they were not simply going to come to class to continue their started drawing from the first day. The poem was certainly attention grabbing. A few students scoffed at closing their eyes to visualize the poem. I wanted to project the poem so that they could see...
it afterward and we could discuss it some, but it worked out better to note the poem's impact and then transition.

2. **Tapping into prior knowledge**

My cooperating teacher had students fill out the student survey I put together for the unit. Since it was an introductory unit, I tried to put in a couple of questions that would be prevalent for the rest of the semester as well. I had the students use graphite for their performance tasks, as they all indicated that they were fairly comfortable with that particular medium. Knowing student interests from that survey enabled me to make the “composition” definition relatable. I could relate compositions to team sports, where every element and principle used needs to work together to form a strong artwork. I could point out the art connected to skateboarding, movies, even choosing an outfit is a matter of expression through composition.

Quite a few of the students do not realize how much they already know about art inherently. (I hope to show them this) It is impossible for them to know nothing about it when everything around us is created by someone, and we are bombarded with images from morning to sunset with the media and technology. The students simply needed to put an art word to something they have already seen or understood. One of students, even when he was rushing through his drawings, included a good range of value, which created the illusion of depth—space—in his artwork. He did not realize that he had even done this until someone pointed it out to him in critique, and I was able then to reinforce that placing light shapes and darker shapes—shapes with highly contrasting values—next to each other can give the illusion of space. Perhaps an improvement on this lesson would be to include a handout or hang up a poster that translated words with which they are familiar to vocabulary in the “art language.”

3. **Setting a purpose**

I tried to be very clear about my expectations and goals from the very beginning, and I tried to reinforce the purpose of the performance task continually throughout the unit. The performance task itself—intentional communication of specific ideas through thoughtful compositions of the elements and principles of art—is not an easy task, even for developed artists. The purpose was more for them to start making intentional decisions about their artwork. This will be conveyed even more in the comments that I write on the rubrics.

I made sure to explain the purpose of critiquing artwork, as some of the students had not done it before. I still needed to facilitate discussion and keep many of the students on task, but once they got going, they were contributing valuable comments. I made sure to connect the unit together in the rubric, from the pre-assessment of the first drawing to the finish project, so I should have reminded students to look at the rubric more often.

4. **Vocabulary strategy**

I know that most all of the students already knew, at least to a small degree, the elements of art and principles of design. I created a review sheet that Mr. Hollenbeck taught and the students completed to review the elements and principles, and I encouraged them to have it on hand to reference as they composed their drawings.

I tried, with the vocabulary terms of “composition” and “communication” to take the same approach with hopes of them “sticking” in students’ minds as related to each other. As a class we defined each term in a broad sense first, and then in a narrower art sense. In this way, I made the terms relatable to the students from the start, and then continued to point out their prevalence as we pinpointed an artistic definition of the word.

The first day, I used the think-pair-share method as a way of assessing where students were at with composition vocabulary. They did really well. I heard many students pointing out specific elements and principles of design, and students also supported their opinions on respective artworks
which was vastly important for them and great to see.

I should have worked more with the two foreign exchange students on their vocabulary. One of them looked up “texture” on her phone to see what it meant, and that was an eye opener. It brings to mind the importance of visuals when defining words.

5. **Comprehension strategy**

I think that comprehension could have increased with more time and more examples. The artwork examples were the main tool in comprehension for this unit. This makes sense, as art is visual. The more examples I could show them or they could point out of how the elements and principles worked together within compositions, the more comprehension there would be. The wonderful and yet challenging thing about art is that there are so many different ways to create, you never know which example will resonate with a student.

The entire critiquing process was crucial to comprehension. The students could not simply draw something and leave it at that, but they were forced to question their peers’ artworks and analyze and discuss their own. Pinpointing, out loud, what they were thinking about as they were drawing was very beneficial for comprehension. Even in figuring out what questions to ask about their own artwork was a sign of comprehension.

To check for comprehension and understanding, I used a lot of informal assessment in observing how students approached their drawings or what they observed about their neighbor’s drawings. I also asked many questions to check for comprehension, and I asked them to ask me questions if they had any. Many did which was a good sign, and challenged me to explain abstract ideas in concrete ways. I need to build up an inventory of analogies and comparisons.

6. **Methodology**

The elements and principles review was meant to provide scaffolding for those who perhaps had not taken the *Introduction to Art* course or *Drawing I* prior to this class. Even the communication aspect of the unit was touched on in both of those prerequisite classes. My strategy was to teach the basics and move forward in instruction as a group, and then, as they worked on their drawings to address individual questions.

I tried to increase motivation by giving students the choice of the object they drew and the chance to tell others the significance of their object. This worked to some degree, but a fourth of the class forgot an object to draw, so they ended up just choosing an object from around the room. Some said in the end-of-the-unit evaluations that the freedom of choice of object was what they liked the most about the unit.

We addressed different levels of Bloom’s taxonomy in the first lesson, as they not only needed to observe and recall information about artworks in the think-pair-share, but I also had them explain why they thought what they did. That was probably one of the most valuable aspects of the unit. I felt good about it. What I was asking them to do, creating an intentional composition, involved a considerable amount of decision making and problem solving which is higher order thinking in itself. I could have furthered that thinking by asking them more “how” questions, as opposed to simply giving suggestions as to how they could improve their drawings.

The importance of having example artworks and many different compositions for students to look at could not be overstated. If I had had more time, I would have given more attention to many different artwork examples. In essence, it would have provided more opportunity for students to speak in terms of art. Finally, students discussed their work more freely if I was at the same level as them, as opposed to standing over them.

7. **Organization of lesson plans**

Overall, the unit flowed well, lessons wise. It must be all of the mornings of teaching Sunday School,
but I accurately allotted time to specific tasks, so that if I followed my plan, we accomplished everything that we needed to get done. The last day, however, I did not follow my lesson plan as most of the students did not take their drawings home to finish them, and so I gave them ten extra minutes that last day to try to finish. I took out a rotation of the critique, and I think it worked out for the better.

The first lesson plan was meant to be very foundational, not only for the rest of the unit, but for the rest of the semester. The quote I used for the hook on composition was shorter, and I put a visual with it, in hopes that students would remember it and could think back on it throughout the unit.

The second lesson plan, when I taught, felt very choppy, very one-thing-after-another, and it seemed to stress the students out a little bit that they were not working on their drawings during that time. They still had half the class period to work, but with some tweaking, I think I could condense that first part without sacrificing substance or impact.

8. Assessment
The drawing itself, as a performance task, was too rushed to give a complete idea, for every student, of how well they actually knew the content. I listened for the vocabulary and looked for thoughtful work during class time as informal assessment. Formal assessment in the first lesson took the shape of the think-pair-share activity which was great for not only seeing how they reacted to talking about art out loud but also for hearing if and how they would use the art vocabulary.

For all of the lessons, the students’ body language and the amount of extra conversation were indicators of whether or not the students were engaged or on task. I could have asked more questions to assess where students were with the content. I did ask more questions of specific individuals, while they were working, which makes sense as they were all creating a unique drawing.

The unit evaluation at the end was very informative, and I will definitely utilize it in the future as a post assessment. The students, for the most part, seemed sincere in their comments and gave great feedback. I am going to leave the evaluations with Mr. Hollenbeck as students freely said what they wanted to work on more, what they felt good about, what they did not yet understand, etc.

9. Class management
Lutheran High School has a “bring your own device” policy that helped when students wanted to look up reference pictures, but I was surprised that I had to tell three or four students to quit texting during the critique. I would think that that would be a given. I was also surprised at how students would simply meander in and start talking with other students in the class. Again, during critique, I had other students who were not in the class leave because they were disrupting critiques. Again, I was surprised that this was even thought to be acceptable.

Classroom management was made so much easier as soon as I knew everyone’s names. It was a blessing that both of my parents are well respected teachers at Lutheran, as I am sure that much of that respect carried over to me simply by association.

I could have written more on the board or created some sort of focal point as to what they would need to complete. I tried to repeat and reiterate how fast the time would go and that time outside of work would be needed to finish all three drawings, but I think I needed to say explicitly that the drawings were homework and needed to be finished outside of class.

10. Pacing
Most of the students expressed in their end-of-the-unit evaluations that they wished they would have had more time to draw. It was a good experience in keeping students on task, and I felt like much was accomplished in just three days. I think comprehension and understanding could have been furthered if I had taught even just one more day with an overall slower pace. Pace with be a challenge throughout my teaching career, as some students work well but at a slower pace. Others need a quick pace to stay focused on a piece. In all of this as well, students need to learn how to keep a deadline and follow
through with a project. Plus it is deeply satisfying to look back over a semesters worth of artwork completed. I will have to make these decisions on a class to class basis.

11. **What did you use for the pre-assessment? Summarize the data.**
   **What did you use for post-assessment? Summarize the data.**
   **Provide evidence that you were successful in increasing student understanding.**

The pre-assessment for this unit was the student interest survey in tandem with the initial drawing of the objects the students chose. I included into the survey a question that checked for initial knowledge of artists or artwork as well as a question to gage students’ attitudes toward art: “Do you view yourself as an artist? Why or why not?” That question informed much instruction, and I found that half of class thought they were an artist, generally because they liked to draw, and the other half liked to draw, but did not view themselves as artists because they did not think they were good at it.

The first drawing the students did of their object was a great place to start technically as well as to see how each student went about composing their artwork. Technically, every single one of the students in that class have potential to do really great work. Getting the students to believe that is the challenge. We had a mini critique on the second day when many students were close to finishing this first drawing, which was great because it enabled the students, themselves, to analyze where to go next with their other drawings.

The post-assessment was the performance task of the other two drawings as well as the critique. The compositions, after that first drawing and critique, were much stronger and much more intentional. You could also tell by the final drawings that students pushed themselves to take different perspectives on the drawings. Also, for the most part, students did write their phrases first and then try to communicate them through their drawings.

**Holistic Reflection**

What did you learn as a result of this experience? How has this experience impacted your perception of self as a teacher?

The entire semester was valuable as far as organizing the unit and purposefully incorporating assessment, vocabulary, and comprehension strategies. From teaching the unit, I continued to learn how to think on my feet. As well prepared as I thought I had been, I still had a student come in on Thursday after missing the whole week, several students who forgot to bring in objects, technology faux pas, and other challenges I did not expect. In that same line of thought, I learned that I was better than I thought I would be at thinking on my feet.

This was the first time that I had actually led a critique of artwork, and I learned how to better ask and rephrase questions, or start discussions. I think I communicated my expectations more clearly as the unit went along as well.

Translating the lesson from the paper plan to actually teaching it was good practice. My thoughts were more organized as I was teaching, and I was aware of time as the lesson progressed.

As I taught this unit, I was aware of how easy it was to get caught up in the process and what I needed or wanted to get done. I am sure it will get easier with time as I become more comfortable with teaching, but I needed to remind myself before and during lessons that I was there in a servant role to help the students learn and be successful. So the capstone experience ended up being very humbling.