

TASK 1: PLANNING COMMENTARY

Respond to the prompts below (**no more than 9 single-spaced pages, including prompts**) by typing your responses within the brackets. Do not delete or alter the prompts. Pages exceeding the maximum will not be scored.

1. Central Focus

- a. Describe the central focus and purpose of the content you will teach in the learning segment.

[Students will develop original works of art that incorporate the Element of Art: Line and the Principle of Design: Movement to create a background environment of their choice for a patterned pumpkin while experimenting with techniques used by another artist.]

- b. Given the central focus, describe how the **standards and objectives** within your learning segment support the development of students' abilities to create, present, **or** respond to visual art by incorporating **at least one** of the following components:

- **interpreting art** (analyzing art-making approaches, theories, art forms, genres, etc., used to convey meaning)
- **developing works of art/design** (using techniques, methods of experimentation, or investigation)
- **relating art to context** (personal, social, cultural, or historical perspectives)

while providing opportunities for student choice (of content, methods, or styles).

[Students will observe various lines in artworks and develop an original artwork this element of art to develop and create an original artwork of their choice by focusing on the following NC Essential Standards:

2.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, space, and value.

2.V.1.5 Understand characteristics of the Principles of Design, including repetition, movement, emphasis, contrast, balance, and proportion.

Because developmentally, according to Nancy Smith in her book "Experience and Art", students at this age are using more representational symbols to create drawings, they will be able to create an environment using representational symbols for a background for their pumpkin to tell a story. (Smith, p.9)]

- c. Explain how your plans **build on each other** to help students create, present, or respond to visual art and deepen their learning by **making meaningful connections to at least one** of the following components:

- interpreting art
- developing works of art/design
- relating art to context

while providing opportunities for student choice.

[The 2nd grade line lessons 1-3 build upon one another in the developing of a finished artwork. The first lesson begins with identifying and defining the first Element of Art: lines and showing how lines can be used to create the Principle of Design: movement. Students will use hand

motions, worksheets to trace lines as well as identifying lines in an artwork to reinforce what a line looks like as well as the difference between various types of lines. Students will use lines to create a background of their choice with movement.

The second lesson continues the exploration of the Elements of Art and adds the next element, shape, which is created by closing a line. I will also add another principle of design to the lesson, patterns and repetition. Students will use this information to create the foreground object of a pumpkin and develop patterns in the pumpkin's sections.

The third lesson will take the artwork from the two previous lessons and combine them together into one final piece. Students will learn how to use their creativity in combining two different pieces together by adding to the pumpkin with chalk to make it be a part of the background. Each lesson builds upon each other and teaches different fundamentals in art, but allows for the students to use their imagination and input and create an artwork of their choice.]

2. Knowledge of Students to Inform Teaching

For each of the prompts below (2a–d), describe what you know about **your** students **with respect to the central focus** of the learning segment.

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

- a. Prior academic learning and prerequisite skills related to the central focus—**Cite evidence of what students know, what they can do, and what they are still learning to do.**

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- b. Personal, cultural, and community assets related to the central focus—**What do you know about your students' everyday experiences, cultural and language backgrounds and practices, and interests?**

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- c. Physical development or conditions, **if applicable for your learning segment**—What do you know about students' physical development (e.g., students' fine- motor skills) or conditions (e.g., attention deficit, processing issues) that will affect instruction for the central focus?

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- d. Visual art dispositions related to the central focus—What do you know about the extent to which your students
- persist in their ability to apply visual arts concepts to create, present, or respond to visual art and
 - believe in their ability to learn visual arts?

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3. Supporting Students' Visual Arts Learning

Respond to the prompts below (3a–c). To support your justifications, refer to the instructional materials and lesson plans you have included as part of Planning

Task 1. **In addition, use principles from research or theory to support your justifications.**

- a. Justify how your understanding of your students’ prior academic learning; personal, cultural, and community assets; and physical development or conditions (if applicable) (from prompts 2a–c above) guided your choice or adaptation of learning tasks and materials. Be explicit about the connections between the component(s) of visual art addressed within the learning tasks and students’ prior academic learning, their assets, and research/theory.

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- b. Describe and justify why your instructional strategies and planned supports are appropriate for **the whole class, individuals, and/or groups of students with specific learning needs.**

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

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- c. Describe common errors or misunderstandings within your central focus and how you will address them.

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4. Supporting Visual Arts Development Through Language

As you respond to prompts 4a–d, consider the range of students’ language assets and needs—what do students already know, what are they struggling with, and/or what is new to them?

- a. **Language Function.** Using information about your students’ language assets and needs, identify **one** language function essential for students to learn to create, present, or respond to visual art by incorporating the component(s) within your central focus. Listed below are some sample language functions. You may choose one of these or another more appropriate for your learning segment.

Analyze	Compare/contrast	Critique	Describe	Interpret	Question
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[The language function that will be utilized in my lesson is interpret. Students will identify lines within works of art and then in turn interpret how to use those lines within their own artwork to create movement in their backgrounds.]

- b. Identify a key learning task from your plans that provides students with opportunities to practice using the language function identified above. Identify the lesson in which the learning task occurs. (Give lesson day/number.)

[During the first lesson day one on lines, after we have reviewed the lines from previous lessons, the students will observe the “Starry Night” by Vincent Van Gogh and “The Blue Rider” by Wassily Kandinsky. Students will identify the types of lines in each painting and also look for ways movement is being portrayed by the use of lines. The students will be given the assignment to create their own version of “Starry Night” while choosing the time of day, location,

scenery, weather, etc. Students will interpret how to use those lines to create motion in their scene.]

- c. **Additional Language Demands.** Given the language function and learning task identified above, describe the following associated language demands (written or oral) students need to understand and/or use:
- Vocabulary and/or key phrases
 - **Plus** at least one of the following:
 - Syntax
 - Discourse

[Students will learn to use the terms: Elements of Art, Line, and Movement to describe how their artwork uses these elements. Students will present their discourse about their own background project after day one. Students will discuss how they incorporated the lines of their choice to create movement in their background.]

- d. **Language Supports.** Refer to your lesson plans and instructional materials as needed in your response to the prompt.
- Identify and describe the planned instructional supports (during and/or prior to the learning task) to help students understand, develop, and use the identified language demands (function, vocabulary and/or key phrases, and syntax or discourse).

[I will open up the lesson by talking about the Elements of Art being the building blocks of art. There are seven different elements that we use to create art. The first one is line. Today we will learn the different types of lines. We will review the different types of lines: horizontal, vertical, diagonal, zigzag, wavy, dotted, broken, spiral, curly and curved. Students will stand behind their chairs and learn hand motions for each line. Students will repeat the names of the lines to be able to talk about their drawing artistically.

Students will complete a worksheet with different types of lines to learn the motions for drawing each one. When completed, I will present Van Gogh's "Starry Night" and Kandinsky's "The Blue Horse" for the students to identify the lines in the painting and how they were used to create motion. When a name of line is mentioned, we will repeat it to help the students learn the vocabulary.

I will then discuss ask the students if they feel like the painting is moving and why? The why will help them understand what techniques with line are giving the illusion of movement. I will talk about how the lines are repeated creating movement I will also ask the students if they identify movement in "The Blue Horse" and compare the different ways that the artist show movement in their paintings.]

5. Monitoring Student Learning

In response to the prompts below, refer to the assessments you will submit as part of the materials for Planning Task 1.

- a. Describe how your planned formal and informal assessments will provide direct evidence of students' abilities to create, present, or respond to visual art and monitor students' understanding or application of the component(s) you have chosen to address (interpreting art, developing works of art/design, and/or relating art to context) **throughout** the learning segment.

[Informal Assessments will be given throughout the project. While the students are working, I will be able to see if they are grasping the concepts by their work. I will ask myself these questions as I observe: Are they understanding how to use lines to create motion in their backgrounds? Does their work exhibit understanding? If the student does not seem to be grasping, I will coach the students individually as I walk around the classroom.

At the end of each day and lesson, the student will present or write a few sentenced discourse as an exit ticket using the vocabulary that we learned in class. This will be a formative assessment to rate the student's understanding of the concepts learned in class. At the end of the project, The students will present their final project covering all 3 lessons of line and movement, how they used patterns and repetition, and combining two works of art into one.]

- b. Explain how the design or adaptation of your planned assessments allows students with specific needs to demonstrate their learning.

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

[If students with IEPs or 504's have a difficulty with dexterity, I will look to see if there is an understanding of lines and patterns even though they may not be equally spaced, but may show a sign of repetition and movement. I will also allow them to look at the paintings while working to give visual references to aid while they are working. They can just describe what they created as their summative assessment if they are able.]

References

Smith, N. R., Fucigna, C. E., Kennedy, M. A., & Lord, L. (1993). *Experience and art*. Teachers College Press.