

## 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.

[The Central Focus for my unit plan on illustration is that art can be used as a tool to drive a narrative and tell a story. Through designing a book cover, developing an environmental setting that is essential to the story, developing a set of characters, illustrating a pivotal scene from the story, and designing a graphic novel page which shows at least two scenes and actions from their chosen story, students will use the elements of art (line, space, shape, form, texture, value, and color) and principles of design (balance, movement, emphasis, pattern, repetition, rhythm, variety, and unity) to create both covert (secretive or deeper) and overt (obvious or open) information within their artworks that will drive their viewers to make assumptions regarding a narrative based off of visual information.]

- 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).

[The North Carolina Essential State Standard I chose to use is B.V.2: Apply creative and critical thinking skills to artistic expression. In each of the five lessons in my unit plan the students must use critical thinking skills to plan a cohesive part of the unit as a whole, using their creative thinking skills to effectively express art, developing works of art and design. B.V.2.1: Understand the role of planning in solving artistic problems. Students are encouraged to push through any creative problems and to experiment with different materials throughout each lesson in the unit. When experimenting students learn what works well, and what does not work very well for them. When use of a particular medium/material does not work well, students must use their creativity to problem-solve and find a way to work through a mistake to make it work in their artwork. B.V.2.2: Understand the relationships between sensory awareness and artistic expression. Students must use typography, art elements, and the principles of design to create effective artworks that consider sensory awareness through visual artworks. Some of the considerations are color choices and the addition of fine or bold details to their artwork to allow their viewers to not feel too overwhelmed, or to discuss their intentions of what emotional feelings they want to convey to the viewer, relating their art to context of personal, social, and cultural perspectives in their artworks. B.V.2.3: Create personal, symbolic expression as a means of communication (original, visual language). Each of the five lessons in this unit touches on symbolism, overt information (obvious), and covert information (deeper, hidden, underlying meaning) viewers may be able to obtain from the artworks. In each lesson the students will have the opportunity to speak on the feelings they intended their artworks to reflect to their

viewers through the use of symbolism and artistic expression.

The objectives for each of the five lessons in my unit plan support the development of students' ability to create visual art by interpreting art, developing works of art and design, and relating art to context. The objective for lesson 1 on designing a book cover, as well as for lesson 2 on creating an environment concept artwork is that art can be used as a vehicle to take the viewer on a journey, exploring a scene or telling a story. Students will understand overt and covert information and apply the elements of art and principles of design, along with typography, to design an effective book cover. Prior knowledge regarding symbolism and color theory regarding emotional interpretations, reactions, and intentions from previous lessons will be instrumental in students' choice regarding visual interpretation of representing the overall message of a book. In elaborating on lesson 2, students will also use their understanding of overt and covert information while applying the elements of art and principles of design when creating conceptual environment artwork. An example given to the students is showing wear and tear or use in the environment to indicate interaction of characters with the scene. While the setting, like a bedroom, could be overt information, a subtle detail of an award could be covert information of a character striving for success. In both the book cover and environment conceptual art lessons students will analyze their artmaking process and material choices to best reflect the intended emotional responses for their viewers.

In the third lesson on creating character conceptual art, the objective is to understand that art can express personality and character traits, as well as physical traits. In the fourth lesson on illustrating a scene for a particular story, the objective is to understand that art expresses the actions of a story through environmental details and character positioning and posing. In the fifth lesson on creating a graphic novel page the objective is to understand that art can be used as a vehicle to take the viewer on a journey, exploring a scene or telling a story. Each of these lessons support the development of students' abilities to create visual art by incorporating both developing works of art, as well as by relating art to the context of their chosen story for each of the lessons. Students must consider the general and cultural context of their storylines, settings, and character backgrounds and use that information to create visual art that accurately reflects such information.]

- 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 five lessons for this unit plan on illustration both build on one another and use previous knowledge from past lessons that further contribute to the development of the students' knowledge and understanding of artmaking skills, characteristics and uses of particular materials, psychological and emotional connections in color theory, as well as how symbolism can be used to give deeper meaning through visual artworks. Student choice in story genre, setting, character development, and choice in scenes to create are completely open. Students may also have open choice to the materials they use to develop works of art for each lesson. Students must be thoughtful in the context of their book/story choice and apply that information along with the general and cultural context they develop through visual artmaking. Carrying over

this general and cultural context through each of the five lessons is imperative to making a cohesive body of art for this unit.

Lesson one on designing book covers requires previous knowledge of the elements of art (line, space, shape, form, texture, value, and color) and principles of design (balance, movement, emphasis, pattern, repetition, rhythm, variety, and unity), which were both covered in a previous lesson on Unified Composition, where students must use at least three of the elements of art to create a cohesive work of art in which the elements work in harmony creating unity in the artwork. Lesson one will also implement a new concept of typography, the art and technique of arrangement type involves selecting typefaces, point sizes, line lengths, line-spacing, and letter-spacing, and adjusting the space between pairs of letters. Typography will also be implemented in lesson five, in which students will create a full graphic novel page which includes speech bubbles and context text blocks, which may describe background or setting information on the page.

Lesson one will also implement the concept of covert and covert information, which will be valuable in transferring to each of the five lessons: Book cover design, environment conceptual art, character conceptual art, scene illustration, and the graphic novel page. Students must understand how to relay obvious overt information regarding their book title, characters, and setting, as well as how to relay deeper covert information such as symbolism and subliminal messages or information through small details such as scarring on a character, wear and tear on certain items or environmental features, or placement of particular key items that may indicate characteristics of a setting or character.

Lessons two on environment conceptual art and lesson three on character conceptual art will both implement and transfer the concept and theory of nature versus nurture, one of the biggest psychology debates regarding why aspects of human personalities differ. While nature refers to the way a person is built genetically, through DNA and internal predisposition, nurture refers to the external forces that mold human personality such as environmental elements or influences and affects from other human beings. This concept also transfers through to lessons four on illustrating a scene and lesson five on designing a graphic novel page in that students will need to understand how the settings they develop for their stories will have an impact on the characters who will interact with them, and the characters of the story will have an impact on one another as well as interaction with the environmental settings they are in.

Lessons four on illustrating a scene and lesson five on designing a graphic novel page which has at least two consecutive scenes from a story will both use and transfer the concepts of body language, active and passive positioning and postures for characters, and facial expression. Students must consider the main actions of the character(s) in these scenes and be thoughtful of how the character(s) and environmental elements/objects impact one another. While lesson four focuses on a singular scene from the story/book and may allow the students to add much more detail to the artwork, lesson five focuses more on the actions of the characters and portraying movement and transitions between scenes and settings. The use of the elements of art and principles of design that have transferred from previous lessons and through the previous three lessons in this unit will be instrumental in developing meaningful artworks that are both visually appealing and which will draw the viewer to consider deeper connections between the overt and covert implications in the artwork. The concepts of nature versus nurture, symbolism, color theory applied to psychological and emotional reactions, as well as overt and covert information can also be transferred to and from these lessons.]

## 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.**

[Due to the Covid-19 restrictions of socially distancing, many students are underperforming and losing the motivation and initiative they may have shown the previous year before the pandemic. While some students are still turning in all of their assignments, many are turning them in late or not at all. All students are literate in the English language, and there are not English language learners, or struggling readers in our Studio Arts I student body. There are some gifted students who are taking Advanced Placement (AP) courses, and courses for college credit, as well as some students with an Individual Education Plan (IEP), 504 accommodation plan, or labeled as having Other Health Impairments (OHI). Due to the Covid-19 restrictions, some students may have issues with remote learning such as internet connectivity or issues with the online learning/teaching platform, Canvas. Over the past year of having Covid-19 pandemic restrictions many students are experiencing challenges with managing time, tasks, and balancing home, work, and academic life. A significant amount of students express stress and anxiety through their daily warm-up sketches when the prompt calls for reflections such as "how are you feeling," "what do you want to avoid," and "what does stress look like." Some students are anxious about presenting their artworks in front of their peers, and many students do not speak up at all when asked questions during class. With respect to the central focus of art can be used as a tool to drive a narrative and tell a story, my students will develop works of art that may reflect their individual thoughts and stories of their lives.

Students gained knowledge from past lessons that further contribute to the development of the students' knowledge and understanding of artmaking skills, characteristics and uses of particular materials, psychological and emotional connections in color theory, as well as how symbolism can be used to give deeper meaning through visual artworks. Art students learned about the seven elements of art by focusing on one of them each week with the cooperating educator before I joined the classroom. Students showed comprehension of the art elements line, space, shape, form, texture, value, and color. By the time I joined the classroom students were finishing up the last lesson on color and I wanted to streamline into that idea. I made a lesson on Unified Composition, as composition is defined as using the elements of art within a space. For an artwork to be unified, or have the principle of unity, having harmony throughout the artwork created by elements working together. In this lesson I discussed the principles of design (balance, movement, emphasis, pattern, repetition, rhythm, variety, and unity), and gave individual feedback on their finished artworks to insure they understood the elements of art before moving on to the next lesson. Each student was able to accurately explain the use of each art element in their work, and to point out where the element was used in their work during critique.

In the second major lesson we discussed the medium of watercolor and how this material can look very soft and convey a calming tone to the artwork. We discussed an aspect of color theory in how certain colors may have a particular emotional impact on the viewer, and how some colors are used as symbols to represent something else. We also discussed the context of American culture and how some colors here may mean one thing, but represent another

feeling or thing in another country or culture. This brought me to make a lesson on symbolism and iconography. A symbol is a thing that represents something, and iconography is the use of symbols within a specific culture, to bring further context to the meaning. In both of these projects/lessons on watercolor and color theory, as well as for the lesson on symbolism, students were able to elaborate on deeper meanings for their use of color and symbols to visually represent intentions of specific emotional reactions from their viewers. Students know and know how to implement color theory applied to psychological and emotional aspects in visual artmaking, know about and how to implement symbolism into their artworks, and know the elements of art and how to implement them into their artworks. Some students are still working on their understanding of the principles of design, particularly how to explain the principle of unity and how their artworks may or may not have achieved it.]

- 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?**

[As the Central Focus for this unit is art can be used as a tool to drive a narrative and tell a story, I know that the everyday experiences of my students vary. Some are working part-time or full-time jobs, some play varsity soccer, and many have younger siblings they must help take care of at home. I found that many of my students cling to their childhood as they are now held to more responsibilities since the start of the Covid-19 pandemic restrictions in March 2020. In some of the warm-up assignments students draw characters from the cartoon series, Spongebob Squarepants, and from Harry Potter. Several students, when asked where they'd like to be or what they'd like to do with their families, drew pictures of the beach. In being confined to their homes in the often wet and chilly mountains, many students wish to travel the world, or at least get away to the warmer beachy coast. Several students have a fear of failing a class, or feel overwhelmed by the amount of homework they have. The great majority, if not all, of the students in my class have been raised in the local area, and know each other well, though social distancing has made most of them very unsocial with each other in the classroom.]

- 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?

[Some students identify as having an attention deficit or issues processing information. As the central focus is art can be used as a tool to drive a narrative and tell a story, students such conditions will not affect the instruction. Extra time and printed instructional materials are built into each lesson. Students who need it already receive the accommodation of preferential seating to lessen distractions from the classroom environment. Some students identify as being gifted and are encouraged to experiment further with materials and research advanced artmaking techniques for their own artworks.]

- 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?

[The majority of my students do persist in their ability to apply visual arts concepts such as the elements of art, principles of design, and color theory applied to psychological and emotional responses, and are able to create artworks knowing these concepts. Being a Studio Arts One class with students from ninth, tenth, eleventh, and twelfth grade, there is a wide range of skill

and understanding regarding visual arts technique, materials, history, and cultural context. No student has expressed a discomfort with visual arts or towards the artworks they have created. With the central focus being that art can be used as a tool to drive a narrative and tell a story, I fully believe that student choice will play a big role in allowing the students to convey their own stories, thoughts, and feelings through the creation of visual artworks. Through every lesson students have completed assignments and discussions showing good understanding for each new concept, and they seem eager to continue learning more about visual arts concepts.]

### 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.

[In understanding my students' prior academic learning, personal, cultural, and community assets, as well as their individual conditions, I feel justified in my choice and of learning tasks and materials. The Google Slide presentation I have developed for the entire unit of five lesson plans begins with an introduction of the unit, "The Art of Telling Stories", and includes explicit instructional expectations on learning goals, brainstorming questions to ponder, new concepts and vocabulary, guided practice, and detailed instructions and expectations on the main activity per each of the five lessons. After the first lesson of Book Covers is introduced, slides on expectation for Google Slide Presentations (and accommodations of sharing physical artwork with the teacher rather than creating a digital presentation), expectations for any written assignments such as critiques and artist statements (and accommodations for hand-writing them), as well as instructional expectations for critiques (and accommodations for those experiencing stress, anxiety, or technical issues by presenting from their seat or writing artist statements regarding what they would have said during a critique if they had presented their work). Regarding research and theory, I feel the Humanism learning theory connects with the components of visual art addressed within the learning tasks. The Humanism learning theory is all about self-actualization, and believing that your needs are met and that you are your best self. In designing the illustration unit plan I feel that every lesson will help the students to express their desires, challenges, and ways to overcome those challenges through the characters they develop. In providing a safe and creative learning environment for the students, with a positive climate, I feel justified in the lesson plans and instructional materials I have developed to help the students express themselves, their ideas, and perhaps their goals, through visual artmaking.]

- 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).

[My instructional strategies are presenting digital instructional materials to the whole class using a smartboard projector, printing copies of the materials for small groups of students who have an IEP or 504, and speaking one-on-one with individual students who struggle academically (underperforming), with technology, with time or task management, or who identify as having

Other Health Impairments. I can justify my instructional strategies as I am able to help all students to understand the expectations, vocabulary, and activity requirements and instructions in this way.]

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

[The common errors or misunderstandings within my central focus have yet to be revealed. I would address them by rewording my instructions, by giving more examples, and by having the students discuss the misunderstandings with each other and with me in the classroom.]

#### 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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[Evaluate is the language function essential for students to learn to create visual art in the unit plan of five lessons. Students will be able to evaluate if the symbolism, art elements, and principles of design are used effectively in an artwork and if the intended message comes across by incorporating the components within my central focus of understanding that art can be used as a tool to drive a narrative and tell a story.]

- 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.)

[A key learning task that provides students with opportunities to practice using the language function of evaluate is during critique, which is used as a closing assessment for each of the five lessons in this unit. During critique, either performing a presentation of their works in front of their peers, or in writing a self-critique, students will evaluate how the art elements, principles of design, symbolism, and other key components are used within their final artwork.]

- 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

[The vocabulary students need to understand and/or use is: describe, compare, explain, analyze, evaluate interpret, critique, express, symbol, context, perception, setting, medium, and typography. The Syntax chosen for the language function of evaluate is responding to essential

questions in an online forum / discussion board in order to prepare for critique. The chosen Discourse for the language function of evaluate is creating works of art using techniques/style of artistic genres as a means of expression.]

- 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).

[The planned instructional supports during and/or prior to the learning task to help students understand, develop, and use the language demands of Evaluate are: Lists with vocabulary definitions on the learning/teaching platform, Canvas, and in the instructional material of the unit plan Google Slides document. Descriptive instructions for online forums/discussion boards participation and response will also be provided, along with associated vocabulary.]

## 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.

[Each of the five lesson plans in the unit has two informal assessments: Brainstorming questions, which are the essential questions from the lesson, Guided Practice, which is an activity that guides students through using new vocabulary and concepts per each lesson, and one formal assessment, Critique. The expectations described for the critique assessment are tailored for each lesson and differ slightly to match the lesson's main activity/project, learning objectives, and any new vocabulary or concept from that lesson. During Critique students must also evaluate their work for use of the elements of art, principles of design, symbolism, and overt and covert information such as relating their art to general or cultural context in the stories they have chosen to revolve their artworks around.]

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

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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).

[The design of my planned assessments allows students with specific needs to demonstrate their learning. The Brainstorming, Guided Practice, and Critique assessments each give students a chance to convey and discuss their understanding of context and concepts through verbal discussions and/or written assessment. The whole class has an opportunity to speak out in class with their peers during classroom discussions regarding the Brainstorming and Guided Practice activities per each lesson. Smaller groups who may have anxiety or who are underperforming have the additional opportunity to write about their ideas in the online Brainstorming and Guided Practice discussion boards/forums via the Canvas teaching/learning platform, where they may write out their ideas and thoughts and respond to one another, allowing group communication and sharing of information and learning. This also allows me, the

teacher, to have a better understanding of which student may still be struggling to understand a particular concept or vocabulary usage. In allowing a written self-critique I allow students with anxiety or who are underperforming more time to think critically about their artwork, and to self-assess if they were able to effectively meet the learning objectives and requirements of the activity.]