Fall 2016

The effects of differentiated instruction on student engagement, student satisfaction, and quality of student artwork in the high school art classroom

Lindsey R. Perrault
James Madison University

Follow this and additional works at: https://commons.lib.jmu.edu/master201019
Part of the Art Education Commons

Recommended Citation
https://commons.lib.jmu.edu/master201019/470
Fall 2016

The Effects of Differentiated Instruction on Student Engagement, Student Satisfaction, and Quality of Student Artwork in the High School Art Classroom

Lindsey R. Perrault

Follow this and additional works at: http://commons.lib.jmu.edu/master201019

Part of the Art Education Commons

This Thesis is brought to you for free and open access by the The Graduate School at JMU Scholarly Commons. It has been accepted for inclusion in Masters Theses by an authorized administrator of JMU Scholarly Commons. For more information, please contact dc_admin@jmu.edu.
The Effects of Differentiated Instruction on Student Engagement, Student Satisfaction, and Quality of Student Artwork in the High School Art Classroom

Lindsey Raye Perrault

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Masters of Arts

Art Education

December 2016

FACULTY COMMITTEE:

Committee Chair: Dr. Karin Tollefson-Hall

Committee Members/ Readers:

Dr. Karin Tollefson-Hall

Dr. Roger Tomhave

Dr. Raymond Rodriguez
Dedication

I dedicate this project to the Lord who has been and always will be by my side. He is my Lord and Savior. God has given me strength every day, and has seen me through so many challenges, hardships, achievements, and experiences. The verse, “I can do all things through Christ who strengthens me” – Philippians 4:13, has carried me through my life, this experience included. He has given me strength, patience, and fortitude to take on so many challenges, and for that I am so thankful and so blessed.
Acknowledgements

There are many people to whom credit goes for their help and support during this project. First, I would like to thank Dr. Karin Tollefson-Hall for her ongoing support throughout my entire Masters career, and for being the chair of my thesis committee. Her abundance of support, reassurance, and encouragement helped push me through what, at times, seemed to be an impossible task. I would also like to thank Dr. Roger Tomhave and Dr. Raymond Rodriguez for supporting my research and participating in its development.

A big thank you goes out to my students for allowing me to research them to make myself a better teacher, for both my students and myself. I love teaching, and I am so glad to have had the opportunity to grow and become a better educator through this process. I am so fortunate to have a career where I get to constantly grow and evolve alongside my students.

Finally, I would like to thank my friends and family for all of their unwavering support throughout this endeavor. Without them I would not have been able to take on such an ambitious undertaking. They kept my spirits up, and provided me with unwavering encouragement. For all of you, I am ever grateful.
# Table of Contents

Dedication ............................................................................................................ ii

Acknowledgements .............................................................................................. iii

List of Tables ......................................................................................................... vi

List of Diagrams .................................................................................................... ix

List of Figures ....................................................................................................... xi

Abstract ................................................................................................................ xii

I. Introduction ........................................................................................................ 1
   A. Background of Study .................................................................................... 1
   B. Purpose of Study .......................................................................................... 4
   C. Statement of Need ....................................................................................... 5
   D. Research Questions ..................................................................................... 5
   E. Limitations ................................................................................................... 6
   F. Definition of Terms ..................................................................................... 7
   G. Procedural Overview .................................................................................. 9

II. Review of Literature ......................................................................................... 14
   A. Multiple Intelligences ............................................................................... 15
   B. Differentiated Instruction ........................................................................ 24
   C. Engagement ................................................................................................ 51

III. Methodology ..................................................................................................... 59
   A. Design ......................................................................................................... 59
   B. Participants & Setting ............................................................................... 60
   C. Instrumentation .......................................................................................... 60
   D. Role of Researcher .................................................................................... 62
   E. Procedure ................................................................................................... 62
   F. Data Analysis ............................................................................................... 65
   G. Trustworthiness of Action Research .......................................................... 66

IV. Data Analysis & Results ................................................................................... 67
   A. Demographics & Data Collection ............................................................... 67
   B. Control Lesson – Limited Differentiation .................................................. 68
   C. Test Lesson – Differentiated Instruction .................................................... 90
D. Comparison of Control & Test Lessons .............................................126
D. Summary ..................................................................144

V. Conclusions & Recommendations ..................................................165
A. Research Question 1 .........................................................165
B. Research Question 2 .........................................................167
C. Research Question 3 ................................................................171
D. Research Question 4 ..........................................................172
E. Recommendations for Future Studies & Implications for Art Education....175

VI. Appendices ...................................................................................177
A. Parent/Guardian Consent Form .................................................177
B. Student Assent Form ................................................................179
C. Elements of Art & Principles of Design Lesson Plan – Control Lesson……180
D. Elements of Art and Principles of Design Foldable ........................187
E. Student Rubric – Elements of Art and Principles of Design Drawing ......189
F. Critique Form & Wassily Kandinsky Image ..................................190
G. Self Assessment 1 .................................................................193
H. Teacher Rubric – Elements of Art & Principles of Design .................194
I. My Way Survey ......................................................................197
J. Symbolism & Still Life Lesson Plan – Test Lesson ...........................201
K. How-to-Draw Foldable ............................................................215
L. Symbolism & Still Life PowerPoint .............................................217
M. Symbolism & Still Life Skeleton Notes .......................................223
N. Exit Ticket ............................................................................225
O. Create a Still Life Instructions .....................................................226
P. How to Shade Notes ...............................................................228
Q. Project Shading Project Options ................................................229
R. Student Rubric – Symbolism & Still Life Drawing .........................233
S. Still Life Critique Directions .....................................................234
T. Self Assessment 2 ....................................................................235
U. Self Assessment Comparison .....................................................236
V. Teacher Rubric – Symbolism & Still Life .......................................237
W. Seating Chart ..........................................................................241

VII. References ..................................................................................242
**List of Tables**

Table 1. Teacher Observed Student Engagement During Control Notes ................. 71
Table 2. Teacher Observed Student Engagement During Control Studio Time ........... 74
Table 3. Teacher Observed Student Engagement During Control Critique .............. 75
Table 4. Student Overall Grades – Control Drawing ........................................... 76
Table 5. Student Overall Grades – Control Critique ........................................... 77
Table 6. Student Ratings of Effort During Control Lesson .................................. 81
Table 7. Student Ratings of Overall Satisfaction with Control Drawing .................. 83
Table 8. Student Ratings of Engagement During Control Notes ............................. 87
Table 9. Student Ratings of Engagement During Control Drawing ........................ 87
Table 10. Student Rating of Engagement During Control Critique .......................... 88
Table 11. Student Overall Rating of Engagement During Control Lesson ................ 88
Table 12. Teacher Observed Student Engagement During Test Notes – How-to-Draw... 91
Table 13. Teacher Observed Student Engagement During Test Notes – Rotation Drawings. .......................................................... 92
Table 14. Teacher Observed Student Engagement During Test Notes – Still life Skeleton Notes ................................................................. 93
Table 15. Teacher Observed Student Engagement During Test Notes – Shading Notes. 95
Table 16. Teacher Observed Student Overall Engagement During Test Notes ........... 95
Table 17. Results of MyWay Survey – Students Top Preference(s) ............................ 96
Table 18. Student Groups Based on MyWay Survey ............................................. 96
Table 19. Teacher Observed Student Engagement During Group Work – Create a Story ................................................................. 99
Table 20. Student Groups Based on Exit Ticket ............................................... 99
Table 21. Teacher Observed Student Engagement During Group Work – Create a Still Life

Table 22. Teacher Observed Student Overall Engagement During Group Work

Table 23. Student Project Choice for Still Life Shading

Table 24. Teacher Observed Student Engagement During Test Studio Time

Table 25. Student Project Choice for Test Critique

Table 26. Teacher Observed Student Engagement During Test Critique

Table 27. Student Overall Grades – Test Drawing

Table 28. Student Overall Grades – Test Critique

Table 29. Student Rating of Effort During Test Lesson Drawing

Table 30. Student Overall Satisfaction with Test Drawing

Table 31. Student Ratings of Engagement During Test Notes

Table 32. Student Rating of Engagement During Test Group Work

Table 33. Student rating of Engagement During Test Drawing

Table 34. Student Rating of Engagement During Test Critique

Table 35. Student Overall Rating of Engagement During Test Lesson

Table 36. Student Rating – Quality of Elements & Principles Drawing

Table 37. Student Rating – Percentage of Time on Task During Group Work

Table 38. Student Rating – Quality of Symbolism & Still Life Drawing

Table 39. Student Rating – Engagement During Notes, Drawing, & Critique

Table 40. Teacher Observations of Student Engagement During Notes – Control & Test Lessons

Table 41. Teacher Observations of Student Engagement During Group Work
Table 42. Teacher Observations of Student Engagement During Studio Time – Control & Test Lessons………………………………………………………………….147
Table 43. Teacher Observations of Student Engagement During Critique – Control & Test Lessons………………………………………………………………….149

Table 44. Comparison of Overall Student Drawing Grades – Control & Test Lessons………………………………………………………………….151
Table 45. Comparison of Overall Student Critique Grades – Control & Test Lessons………………………………………………………………….154
Table 46. Student Ratings – Quality of Control & Test Drawings……………………………………156
Table 47. Student Responses – Self Assessment Comparison, Questions #9-14………164
### List of Diagrams

Diagram 1. Topics of Student Responses to Self Assessment 1, Question #3…………..79
Diagram 2. Topics of Student Responses to Self Assessment 1, Question #4…………..80
Diagram 3. Topics of Student Responses to Self Assessment 1, Question #6………….82
Diagram 4. Topics of Student Responses to Self Assessment 1, Question #7………….84
Diagram 5. Topics of Student Responses to Self Assessment 1, Question #8………….85
Diagram 6. Topics of Student Responses to Self Assessment 1, Question #9………….86
Diagram 7. Topics of Student Responses to Self Assessment 1, Question #14………..90
Diagram 8. Topics of Student Responses to Self Assessment 2, Question #3…………113
Diagram 9. Topics of Student Responses to Self Assessment 2, Question #4…………115
Diagram 10. Topics of Student Responses to Self Assessment 2, Question #6……….118
Diagram 11. Topics of Student Responses to Self Assessment 2, Question #7……….120
Diagram 12. Topics of Student Responses to Self Assessment 2, Question #8……….121
Diagram 13. Topics of Student Responses to Self Assessment 2, Question #9……….122
Diagram 14. Topics of Student Responses to Self Assessment 2, Question #15………126
Diagram 15. Topics of Student Responses to Self Assessment Comparison,
Question #1………………………………………………………………127
Diagram 16. Topics of Student Responses to Self Assessment Comparison,
Question #2………………………………………………………………128
Diagram 17. Topics of Student Responses to Self Assessment Comparison,
Question #3………………………………………………………………129
Diagram 18. Topics of Student Responses to Self Assessment Comparison,
Question #5……………………………………………………………..131
Diagram 19. Topics of Student Responses to Self Assessment Comparison,
Question #6………………………………………………………………133
Diagram 20. Topics of Student Responses to Self Assessment Comparison, Question #7……………………………………………………………….134

Diagram 21. Topics of Student Responses to Self Assessment Comparison, Question #8……………………………………………………………….136

Diagram 22. Topics of Student Responses to Self Assessment Comparison, Question #9……………………………………………………………...138

Diagram 23. Topics of Student Responses to Self Assessment Comparison, Question #10……………………………………………………………...140

Diagram 24. Topics of Student Responses to Self Assessment Comparison, Question #11……………………………………………………………...141

Diagram 25. Topics of Student Responses to Self Assessment Comparison, Question #13……………………………………………………………...143
List of Figures

Figure 1. Project Option 1 – Divide & Conquer .................................................. 103
Figure 2. Project Option 2 – Use Multiple Techniques ................................. 104
Figure 3. Project Option 3 – Use One Technique ........................................ 104
Figure 4. Project Option 4 – Cubism-Inspired .............................................. 105
Figure 5. Critique Option – Written Analysis .............................................. 108
Figure 6. Critique Option – Poem ................................................................. 108
Figure 7. Critique Option – Visual Response .............................................. 109
Figure 8. Student Example – Student Scored Higher on Control Drawing Than on Test Drawing ................................................................. 151
Figure 9. Student Example – Student Scored the Same on Both Test & Control Drawings ................................................................. 152
Figure 10. Student Example – Student Scored Higher on Test Drawing than on Control Drawing ................................................................. 152
Abstract

This study investigates the effects of Differentiated Instruction on student engagement, student satisfaction, and students’ perceived quality of artwork in the high school art classroom. In order to determine its effectiveness, students were presented a Control and Test Lesson. The Control Lesson utilized limited differentiation, and students completed similar notes, projects and critiques. The Test Lesson incorporated multiple differentiated practices, including strategic grouping based on learning profile and interest. The Test lesson also offered choices for student projects based on interest and readiness, and choices for a critique, based on interest and learning profile. Students completed a self assessment after each lesson and completed a self assessment comparison to gauge their engagement, satisfaction and quality of their drawing between the two units. Data collection included field notes, learning style surveys, exit tickets, self assessments and teacher evaluations.

The results of this study indicated that Differentiated Instruction had a positive effect on the majority of students’ engagement during various components of the lesson. Based on both student self assessments and teacher observations, students experienced the highest levels of engagement during the Test Drawing, where they were able to make choices about how to complete their project. Additionally, many students were very engaged during group work, a component only found in the Test Lesson. Students also rated themselves as having higher levels of satisfaction with their Test Lesson, as opposed to the Control Lesson. However, the quality of student work did not improve with the implementation of Differentiated Instruction.
CHAPTER 1: INTRODUCTION

BACKGROUND OF STUDY

As I think back on being a high school student, I remember having a constant, burning desire to create anything and everything. Regardless of which class I was taking, core classes or electives, I craved creative outlets, whether it be doodling, drawing, collaging, painting, or creative writing. When I reached my Junior year of high school, I was elated that I would finally have the opportunity to take art and engage in new ways to grow as an artist with my peers and under the guidance of our Fine Arts staff. It was quickly learned that I was the “art star” in the mixed bag of learners that was my class. Fellow classmates would seek me out for advice and guidance when the teacher was unavailable because they valued my skill set and artistic understanding. It was a good feeling to be at the top of the class and have the highest grade, yet I never felt wholly fulfilled.

Through critical reflection, I have come to know this was due to the fact that I was not being challenged as an artist. Like many traditional-minded art educators, our teacher taught one lesson and we all created similar artworks. We used traditional techniques to shade forms, draw still life set-ups, and paint color wheels. The lessons, information, and tasks were geared towards an introductory-level of artistic readiness, and I found this instructional decision to be quite boring and mundane; I desired more from art in every way. Cultivated by years of practice, private and group lessons, and summer Governor's School programs, I entered the art room with an advanced skill set, yet I was presented with a limited outlet for its use. I remember asking to do more stimulating and thought-provoking work, and sadly, the teacher had no options. For too
many classes I sat, working on my third or fourth copy of the same project, assigned by the teacher to keep me busy.

I have now come full-circle and am an art educator in the same high school in which I was once a student. During my years as art educator, I have taken time to reflect back on my personal experiences in the art classroom, and I feel as though it is my responsibility to ensure that students, regardless of readiness level, interest, or learning style, are presented with an equitable learning environment, and that no one is left bored, overwhelmed, or unchallenged. The one-size-fits-all method of teaching to which so many of us have been subjected as students is simply no longer satisfactory. According to their text, *Common Sticking Points about Differentiation*, Tomlinson and Imbeau (2012) state:

A typical classroom today is a jigsaw puzzle of learners. It is not unusual for a teacher to have in one class students from multiple cultures, bringing with them varied degrees of proficiency… and an impressive array of learning exceptionalities (both identified and not identified), as well as a broad array of economic backgrounds. That set of descriptors doesn’t’ account for students’ varied learning strengths, entry points into any given segment of the curriculum, dreams and interests or approaches to learning.

Being an effective educator means embracing the daily opportunity to work with the aforementioned variety of students, and ensuring that they all receive a quality education regardless of their educational differences.

When I began teaching, it did not take long before I began to understand how truly different and unique is each individual student and the distinctive talents each
possesses. This is not a new concept, it is taught in teacher pre-service classes, yet actually being in the midst of this diversity in your own classroom is quite profound. These exclusive attributes are what make each of us our own person, and what makes teaching a class of twenty-five students, ranging in age, readiness levels, interest, learning styles, and skill sets, such a challenge. I love, value, and encourage the originality of each of the student’s with whom I have the pleasure of teaching.

Working with such a diverse student population has opened my eyes to the very real need for varying educational practices to accommodate the variety of students whom I teach. Knowing and embracing students’ differences has created within me a desire to begin teaching in a way that better accommodates students’ varying needs. Because I feel that every student should have the opportunity to be successful, I have begun to alter my own teaching by offering students multiple project options. Through providing more options, I have begun to see an increase in student participation and motivation in the classroom as well as the level of project completion.

However, I believe that by utilizing differentiated practices for projects, written assignments, and critiques, these advances I have seen in student engagement, personal satisfaction, and enjoyment will improve as the students become more invested in their artworks and assignments. Research shows that when students are provided with opportunities to make meaningful connections throughout their learning, they are able to construct knowledge that is both deep and long-lasting (Kondor, 2007). Offering options for projects has been an effective start to growing student interest, but I believe that if I implement a variety of differentiated techniques in all aspects of my classroom, student
engagement, interest and personal satisfaction will grow to a new level, therefore, increasing the quality of student work.

**Purpose of Study**

The purpose of this study is to research Differentiated Instruction and the effect of its practices on student engagement and satisfaction in the art classroom. Studies in education suggest that when used to accommodate diverse learners, Differentiated Instruction is an effective means of addressing the real and urgent matter of contemporary classroom heterogeneity. Because the art classroom is home to a wide range of learners, this study is meant to explore the effects of Differentiated Instruction in art by comparing student performance between two lessons, one that offers limited Differentiated Instruction, and one that utilizes several differentiated practices. The Test lesson will focus on the differentiated practices of strategic grouping based on Learning Profile and Interest, and tiering through providing choices for product and process. I believe that by utilizing these teaching techniques, student engagement with both their work and their peers will increase. Through various methods of data collection, I will document student engagement, satisfaction and change in quality of student work over the course of two lessons.

Though there is much research and literature on Differentiation in relation to core classes, there is little information on the impacts of Differentiated Instruction in the art setting. This research is intended to contribute to and expand upon previous literature, and provide information on effects of Differentiated Instruction in the fine arts classroom in particular. By researching and practicing Differentiated Instruction, this study intends
to present art educators with new ways to accommodate students based on their learning styles, interests, and readiness levels.

Statement of Need

Due to a rich, diverse body of student learners, art educators should be prepared to make accommodations to meet the needs of any student who enters the art classroom. This research will help to inform teaching practices by reflecting on how student engagement and satisfaction are affected by the introduction of Differentiated Instruction.

In education, student engagement refers to the degree of attention, curiosity, interest, optimism, and passion that students show when they are learning or being taught, which extends to the level of motivation they have to learn and progress in their education. Generally speaking, the concept of “student engagement” is predicated on the belief that learning improves when students are inquisitive, interested, or inspired, and that learning tends to suffer when students are bored, dispassionate, disaffected, or otherwise “disengaged” (Student Engagement Definition, 2013).

Students will also report their own levels of engagement, satisfaction, and the quality of their artworks based on the two types of instruction.

Research Questions

1. What is Differentiated Instruction and how can these practices
   a. Be used in the classroom,
   b. Be adapted for the art classroom?
2. Does Differentiated Instruction have an impact, positive or negative, on student
engagement during art lessons as compared to lessons that do not offer Differentiated lesson components?

3. Do students perceive a difference in their personal satisfaction with art lessons when Differentiated Instruction is implemented?

4. Does the quality of student artwork increase with the use of Differentiated Instruction?

**Limitations**

The information in this study is limited to the participation of students in one Drawing and Painting 1 class, taken as an elective at the time of the study. The information is limited to the amount of students who are enrolled in the class before the data collection begins, and remained enrolled for the duration of the study. The data was collected over the course of thirteen class periods, which spanned the course of five-and-a-half weeks. The study only assessed two units taught throughout the data collection period, both of which utilized the same media, but had different lesson objectives. The data is limited to each students’ willingness to engage with, complete, and turn in assignments. Varying student needs and writing fluency could also affect students’ ability to communicate their thoughts and ideas effectively.

Data was not collected from students and guardians who do not give consent to participate in the study. Students who have excessive absences or are placed on homebound instruction during the data collection period will not be considered for the study. Certain data collection methods, including surveys, student reflections, and critiques, will involve student writing. Therefore, paperwork completed by students with Limited English Proficiency and IEP accommodations may require additional assistance,
including translation, reading aloud, or oral responses. Collaboration with the ESL department occurred when needed.

Additionally, this study is limited by the ever-changing nature of the classroom. Because students will have been in class for several weeks during the Control Lesson, they could have become more comfortable with the classroom, their peers, and with me. These changing factors could potentially change students perceptions of engagement, satisfaction, and ratings for quality of work.

**Definition of Terms**

**Accommodation:** Teacher-made alterations and modifications for instruction, classwork and assignments to ensure that all students, regardless of any pre-existing learning challenges, have equal opportunities in the classroom.

**Differentiated Instruction:** Differentiated Instruction is not one specific way of teaching. Rather, it incorporates the use of multiple, best-practice, teaching techniques in order to reach students with a variety of readiness levels, interests, and learning profiles. By employing a variety of pre-instructional and student Self Assessment tools, teachers can begin to differentiate and group students based upon different characteristics and needs. Differentiated Instruction is not a fixed means of teaching - groups, readiness levels, interests, and learning styles change based on many factors, therefore teachers must remain flexible. Instruction can be differentiated through content, process, and product.

**Extrinsic Motivation:** Behaviors that are driven by external desires and rewards.

**Formal Properties:** Includes both the Elements of art and Principles of Design.

**Individualized Instruction:** Classroom instruction that specifically caters to individual
students, based on their specific learning needs. Individualized Instruction can be implemented within Differentiated Instruction.

**Intrinsic Motivation:** Are behaviors that are driven by internal desires and rewards.

**Learner Diversity:** Because of the heterogeneous nature of public schools, classes are filled with students with a wide range of skills and competencies. Learner diversity and variance occurs when students who have different background knowledge or experiences, skill levels, skill sets, ethnic backgrounds, socio-economic statuses, or language barriers are placed together in one class.

**Learning Profile:** A student’s preferences for how they best receive, present, and express the content which they are learning. Learning profiles are defined by four characteristics: Learning Style, Intelligence Preference, Gender, and Culture (Tomlinson & Imbeau, 2010).

**Learning Style:** A student’s environmental and contextual preferences for learning.

**Multiple Intelligences:** Dr. Howard Gardner’s research concludes that humans possess different types of “intelligences,” and that generally, individuals excel at one or several intelligences. His intelligences include: Interpersonal, Intrapersonal, Logical-Mathematical, Linguistic, Spatial, Musical, Naturalistic, and Bodily Kinesthetic.

**Readiness:** A student’s current relationship, including prior knowledge, to information being presented. Readiness is not fixed, and can change based on subject, assignment, unit or accessing of prior knowledge. NOTE: Readiness and ability are not synonymous.

**Student Engagement:** The overall level of interaction, motivation, and effort administered
by the student during any given unit, lesson, or project. Factors that dictate the level of student engagement include success, curiosity, originality, and relationships (Strong, Silver & Robinson, 1995).

**Procedural Overview**

Permission to conduct this study was obtained at both the school and school board level of my teaching division. Both students and parents of participants consented to the study by completing the James Madison University IRB approved forms (Appendix A & B). This study implemented Differentiated Instruction in a Drawing and Painting 1 class to determine if it had an effect on student engagement and satisfaction, by comparing it to a lesson that had limited differentiation. A variety of differentiated practices, including note taking, strategic grouping and group work, reflection, project options/choice, exit tickets, and learning surveys, were used in the differentiated lesson plan. Data was collected, recorded, and analyzed to determine the results for the Control Lesson (limited differentiation) in comparison to the results of the Test Lesson (multiple differentiated activities). Although both lessons were taught to all students, only students who had written consent to be part of the study were considered in the data that was collected and analyzed.

The Control Lesson (Appendix C) began with note taking with limited differentiation used – differentiation was limited to answering students individual questions and giving individual assistance to students upon request, as would typically be done during studio time in an art classroom. Students took notes on several of the Elements of Art and Principles of Design (Appendix D) and then applied their knowledge
to their drawing. Instruction continued in small segments, dividing class time between notes and drawing. This allowed students to immediately apply their new knowledge to their drawing. This back and forth between notes and drawing continued until all of the Elements of Art and Principles of Design had been taught. Students were then provided additional time to complete their drawing by filling the entire drawing with techniques of their choice. Students were provided a rubric to use to ensure they had all of the designated criteria in their drawing (Appendix E). The Control lesson was taught over the course of 4 class periods as students took notes and completed their drawing. Students also filled out a teacher-made critique about an artwork by Wassily Kandinsky (Appendix F). All students took the same notes, participated in the same steps for their project, and filled out the same critique. Additionally, students completed Self Assessment 1 (Appendix G) about their artwork, how engaged they felt with the artwork, and ranked their level of personal satisfaction with the unit. A teacher-rubric was used to assess the quality of the artworks based on predetermined criteria (Appendix H). Data was collected and recorded as the students were working based on their levels of engagement and classroom behaviors. Students also filled out the MyWay Survey to determine their learning profiles (Appendix I) for the following unit.

Following the Control Lesson, students engaged in the Test Lesson (Appendix J) In response to the results of the MyWay Survey, students were regrouped at the beginning of the Test Lesson based on their preferred Learning Profile. Groups consisted of a variety of learners - Mixed Ability Grouping. To begin the lesson, students took notes on various ways to draw (Appendix K), and then applied those concepts while rotating around the room, drawing the pre-made still life at each table. During Test
Lesson, students viewed a PowerPoint about the theme of Symbolism & Still Life (Appendix L) and completed skeleton notes from the information on the screen (Appendix M). Then, students worked together in their groups to create a story about a still life work of art they had never seen before. The stories were shared with the class. They then worked together to identify important symbols in a still life painting. Whole class discussion and note taking about still life artworks, symbolism, and storytelling concluded the introductory portion of the lesson. Students were then completed an Exit Ticket (Appendix N) which provided them with three options for how they could create their own still life that had symbolism or told a story. The options included; 1) Create a still life with materials found in the classroom, and photograph it; 2) Use collage techniques to create a still life from magazine images; 3) Create a still life on the computer. Based on their preference, during the next class, students were placed in small groups to create their still life. Each group received directions on how to create their still life depending on the media they chose (Appendix O). Students from each group received a black and white photocopy of their still life from which to draw. Students were provided with hard-copy images from which to work. This allowed them to utilize a grid in order to help with accuracy and proportion in their drawing. Also, this made working on their drawing at home or during their Advisory Period much more accessible than working on a drawing from real life.

After the groups created their still life, whole class instruction was given on how to use a ruler in order to create a grid, and all students made a 1” grid on their copy of the still life. Based on readiness level, students who were more advanced or worked quickly
had the option of doubling the size of their drawing. Students then put a 1” or 2”, respectively, grid on their drawing paper and sketched out their still life.

Whole class instruction was then given on how to shade and create value using graphite (Appendix P). Four options were provided on how to add value to the projects: 1) Divide and Shade in an Interesting Way; 2) Use all 5 Shading Techniques; 3) Shade the Entire Drawing with One Technique; 4) Cubism-Inspired Shading (Appendix ).

Students were then provided small group instruction based on the option they chose, and this type of instruction was given daily throughout the remainder of the lesson. Students had a rubric to check their drawing against, regardless of the project option they chose (Appendix R).

Upon finishing their drawings, students completed a critique. They researched an artist who either created still life artworks or was working with the theme of symbolism. Students chose one work from their artist to be used for their critique. Critique options included: 1) Fill out the teacher-made critique (same as the Control Lesson); 2) Create a written analysis of the artwork – either focusing on the Elements and Principles, or on the theme, 3) Write a poem about what you see or feel from the artwork; 4) Create a visual response to the artwork (Appendix S). Next, students completed the Self Assessment 2 (Appendix T) to gauge their engagement and satisfaction during the test lesson. Finally, students filled out the Self Assessment Comparison (Appendix U), where they reflected back on both units and compared them based on their interest, engagement, and the quality of their artwork. A teacher-rubric was utilized to assess students artworks after completion (Appendix V).
Throughout the data collection period, notes were taken about student engagement and perceived level of satisfaction. Notes were recorded on a seating chart for individual student notes (Appendix W), and also in a reflective journal. Teacher notes and student Self Assessments were compared for each lesson and used to inform research questions and draw conclusions. In addition to the rubrics used to assess student work (which were returned to students), a standardized teacher-made observation sheet was used to collect and record data on individual students and the class as a whole.
CHAPTER 2
REVIEW OF THE LITERATURE

Overview

Due to the growing diversification of public schools, there is an immediate need for Differentiated Instruction to make education accessible for a range of students with varying needs. Howard Gardner’s theory of Multiple Intelligences suggests that students learn differently, therefore instruction should be varied in order to best reach each learner in a diversified classroom. Gardner’s theory is a prime example of the need for Differentiated Instruction in public schools - children do not all learn the same way, therefore they should not all be taught the same way. Differentiated Instruction (DI) is not one particular teaching method, rather, a variety of best practices aimed at meeting students with appropriate challenges, based where they are at in their learning experience. Teachers who use DI understand that students vary in their Readiness, Interests and Learning Profiles, and plan lessons that provide options for Content, Process and Product.

Student engagement is an important component of any effective classroom. When students are engaged, they are actively constructing knowledge and making sense of the content, process and product about which they are learning. Student engagement can be monitored by teachers though observational tools in order for teachers to create highly effective and beneficial teaching strategies. When students are engaged for the right reasons, they may be able to make meaningful connections to their work and experience higher levels of motivation and satisfaction.

More specifically, art education can benefit from DI as well. As found in any other class, students enter the art classroom with a wide array of Readiness levels, Interests and Learning Profiles, as well as various learning labels and accommodations.
Because of this heterogeneity, educators should be held accountable to ensure that every student receives a high-quality arts experience. When teachers differentiate art lessons, students are presented with multiple options that allow them to learn, explore, and create in ways that are both accessible and meaningful for them, thus increasing overall engagement and satisfaction.

**Multiple Intelligences**

Psychologist, cognitive development specialist and neuropsychologist Howard Gardner is known for pioneering the landscape of understanding the different ways in which people learn, think and process information. In his 1983 book *Frames of Mind: The Theory of Multiple Intelligences*, Gardner presents his theory of the seven intelligences possessed by all humans, and has since added an eighth intelligence. “According to Gardner, the theory of multiple intelligences embodies the concept that intelligence is not singular, but that all people have several discrete areas of intelligence with preferred modes of thinking and working through concepts that vary between individuals” (Fountain, 2014, p. 37). MI Theory describes how individuals possess each of these intelligences, though they may be highly developed and strong in one or a few intelligences, while weaker in others. Gardner postulated that most students are able to learn something from any method of informational delivery, however, when they are presented with information that best suits their primary or strongest intelligence, learning is bound to be deeper, richer, and make more meaningful, long-lasting connections. MI Theory has shaped the way educators approach their teaching, and impacted the way we understand how people learn. Although there is some resistance to Gardner’s usage of the word “intelligences,” for the purpose of this study, “intelligence” will be used in
reference to the different ways students think and process information as seen in

Differentiated Instruction

As a precursor to his work on MI Theory, Gardner worked with “average” and
gifted children, along with brain-damaged adults. Through his hands-on working
experiences with these diverse populations, Gardner gathered evidence that people do not
think in the same ways, and that each person excels at different tasks (Henshon, 2004).
Gardner was not the first to suggest such claims, nor was the notion foreign to educators
working with students in the classroom. “MI Theory corroborated what most educators
learned through experience (i.e., that children learn differently from one another) and that
some children who do poorly in math or language may demonstrate brilliant ideas in
other domains” (Helding, 2009, p. 193). His ideas suggested that education look at the
strengths and needs of students as individuals, rather than the total sum of the group.

Through his work and research in the field, Gardner has identified eight
intelligences:

1. **Linguistic Intelligence:** Linguistic Intelligence refers to the ability to interpret
spoken and written word, and the ability to learn languages. This intelligence is not
limited to reading and writing; it also includes the ability to convey thoughts and
emotions through oration and poetry (Edwards, 2014). In his text, Gardner (1983)
describes the core operations of language as

   A sensitivity to the meaning of words, whereby an individual appreciates
   the subtle shades of difference between spilling ink “intentionally,”
   “deliberately,” or “on purpose.” A sensitivity to the order among words –
   the capacity to follow rules or grammar, and, on carefully selected
occasions, to violate them. And at a somewhat more sensory level – a sensitivity to the sounds, rhythms, inflections, and meters of words. [...] And a sensitivity to the different functions of language – its potential to excite, convince, stimulate, convey information, or simply to please (p. 77).

2. Logical-Mathematical Intelligence: Logical-Mathematical Intelligence includes the ability to read and understand mathematical problems, use logic, and assess complex patterns. Most commonly, Logical-Mathematical Intelligence is associated with scientific and mathematical thinking (Brualdi, 1996). For many, logical-mathematical reasoning is a weaker kind of intelligence, and can be easily misunderstood in those who possess this type of intelligence. Gardner (1983) states that

Quite possibly, the most central and least replaceable feature of the mathematician’s gift is the ability to handle skillfully long chains of reasoning [...] [The mathematician] applies in very complicated contexts theories that were derived in very simple ones; and he generally expects that the results will be valid, not merely in outline, but in detail. [...] Many mathematicians report that they sense a solution, or a direction, long before they have worked out each step in detail (p. 139).

3. Spatial Intelligence: Spatial Intelligence is the “ability to perceive the visual world accurately, and recreate or alter it in the mind or on paper (Helding, 2009, p. 196). Learners with heightened spatial intelligence are able to see something in the physical world or an imagined image within their own mind, and recreate it on paper.
Central to spatial intelligence are the capacities to perceive the visual world accurately, to perform transformations and modifications upon one’s initial perceptions, and to able to re-create aspects of one’s visual experience, even in the absence of relevant physical stimuli. One can be asked to produce forms or simply to manipulate those that have been provided. These abilities are clearly not identical: an individual may be acute, say, in visual perception, while having little ability to draw, imagine, or transform an absent world (Gardner, 1983, p. 173).

Those with increased spatial intelligence are able to see and perceive visual symbols. However, special intelligence is not reliant on vision because individuals who are blind may still have these abilities (Helding, 2009).

4. Bodily-Kinesthetic Intelligence: People who are able to use their body in ways to promote self expression or to attain a goal exhibit Bodily-Kinesthetic Intelligence.

“Bodily-kinesthetic intelligence is used by dancers, acrobats, singers, instrumentalists, and athletes. It also includes the ability to physically manipulate an object” (Helding, 2009, p. 197), including a baseball bat, a golf club, a paintbrush, etc. Gardner (1983) describes bodily-kinesthetic intelligence as follows:

Bodily use can itself be differentiated into a variety of forms… One may use one’s whole body to represent a certain kind of activity – for example, running or falling – chiefly for expressive ends. (In a sport like football or boxing, one tends to use one’s whole body or grosser motor actions). Of equal (if not greater) importance in human activity is the elaboration of fine motor movements involving precise control [...] A good pianist can
produce independent patterns of movement in each hand, sustain different rhythms in each and, while also using the two hands together to “speak to one another” or to produce a fugal effect (p. 209).

5. Interpersonal Intelligence: Interpersonal Intelligence refers to the ability to communicate, relate, understand and empathize with others. Also known as a “people-person,” those who possess this Intelligence are able to communicate with others in order to better understand someone else’s point of view or feelings.

The core capacity at work here is access to one’s own feeling life - one’s range or affects or emotions: the capacity instantly to effect discriminations among these feelings and, eventually, to label them, to enmesh them in symbolic codes, to draw upon them as a means of understanding and guiding one’s behavior (Gardner, 1983, p. 239).

6. Intrapersonal Intelligence: The ability to understand your own thoughts, feelings, motivation and emotions is known as intrapersonal intelligence. Those who possess this Intelligence have great introspection and are able to define, identify and describe their own emotions, thoughts and feelings.

In its most primitive form, the intrapersonal intelligence amounts to little more than the capacity to distinguish a feeling of pleasure from one of pain and, on the basis of such discrimination, to become more involved in or to withdraw from a situation. At its most advanced level, intrapersonal knowledge allows one to detect and to symbolize complex and highly differentiated sets of feelings (Gardner, 1983, p. 239).
Though interpersonal and intrapersonal intelligences are fundamentally different, many times they are presented together as an all-inclusive intelligence, the Personal Intelligences (Helding, 2009). It is important to note that they are dissimilar and the terms should not be used synonymously.

7. **Musical Intelligence:** Musical intelligence is the ability to understand and create music. Individuals with heightened musical intelligence are able to understand and decipher beat, rhythm, tone and harmony, and efficiently incorporate those attributes into their own musical creations (Helding, 2009). Gardner’s MI Theory proposes that

All but the most naïve (or most disabled) subjects appreciate something of the structure of music. That is, given a piece in a certain key, they can judge which sort of ending is more appropriate, which sort is less appropriate’ hearing a peace in a certain rhythm, they can group it together with others of similarly rhythm or, again, complete the rhythm appropriately. Individuals with a modest amount of musical training or sensitivity are able to appreciate the relationships that obtain within a key […] and which keys are musically close to one another […] Such individuals are also sensitive to the properties of a musical contour.

(Gardner, 1983, p. 107)

8. **Naturalistic Intelligence:** Naturalistic Intelligence is characterized by a great love, appreciation and connection with the natural world. Individuals who possess this type of Intelligence prefer to be in the natural world, or working with objects and concepts that come from the outdoors.
Gardner also identified “a possible ninth area [intelligence], Existential, that is still debated by educators and researchers” (Fountain, 2014, p. 37).

Each of these eight intelligences is unique from the others, yet a single accelerated intelligence is rarely found in any individual. Rather, a person is likely to exhibit a combination of several intelligences. Brualdi (1996) gives a perfect example of how a dancer who exhibits a high level of bodily-kinesthetic intelligence must also have musical intelligence so he or she may understand the melody or rhythm of the music. A truly successful dancer would also present interpersonal intelligence by creating an emotional response in the viewer who is watching the dancer perform. The dancer, Brualdi argues, would display intrapersonal intelligence in order to understand what the dance means to them as they experience each step before, during and after the performance. Brualdi’s defense aligns with Gardner’s ascertainment that any given task requires the activation of multiple Intelligences.

According to Gardner’s theory, everyone is born with each of the aforementioned eight intelligences. What makes learners unique is how developed or advanced they become with each of the intelligences. This variance between individuals (and individual student's) reinforces the notion that students will meet in a classroom with an array of developmental accelerations and challenges. These strengths and weaknesses affect the level of difficulty learners will experience during different classroom tasks (Brualdi, 1996).

The notion that students think differently has affected researchers in the psychology and educational realms, with particular regards to gifted learners. In a 2004
interview, Winner reflected on how Gardner’s MI Theory has changed her perspective from thinking of how she identifies gifted students.

Howard’s work on multiple intelligences has influenced my thinking about giftedness. When I think about giftedness I realize that one can be gifted in any intelligence. Therefore it makes little sense to talk about a child as gifted; it makes more sense to talk about a child as mathematically gifted, spatially gifted, verbally gifted, musically gifted, etc. this approach is consistent with a view of intelligences as independent on one another (Henshon, 2004, p. 193).

Because of the level of diversity in student intelligences and the diverse nature of classroom learners, teachers should be sensitive that each student excels at different levels of Gardner’s proposed intelligences. Each of the intelligences is equally important, and are all needed to “properly function in society… This is in great contrast to traditional education systems which typically place a strong emphasis on the development and use of verbal and mathematical intelligences. Thus, the Theory of Multiple Intelligences implies that educators should recognize and teach to a broader range of talents and skills” (Brualdi, 1996, p. 3).

In order to engage students with a broad range of intelligences, teachers should include activities that provide opportunities to engage with each of the intelligences (Clarke & Cripps, 2012). Rather than just lecturing, educators can include activities that bridge a wider range of learning styles. For example, if presenting a unit on a specific culture, a teacher could have student with musical intelligence learn to play an instrument along with the music. Bodily-kinesthetic learners could learn a dance to accompany the musicians. While the musicians and dancers are preparing their work, students with
spatial intelligence could create images that relate to an important aspect of the studied culture, perhaps a depiction of where one might find the musicians or dancers. Students with linguistic and interpersonal intelligence could collaborate on researching the culture. Linguistic learners could formulate interview for the students with interpersonal intelligence who could respond as if they were members of the chosen culture. Those with intrapersonal intelligence could reflect in a meaningful way on how studying the culture has affected their life and views on their own culture.

Gardner admits that constructing every lesson in this highly differentiated fashion is likely impossible (Henshon, 2004). Instead, he suggests that teachers begin by teaching in this manner so that students may learn their strengths and learning styles. Once they identify their strengths as learners, students are more likely to find opportunities within “standard” or “normal” lessons to learn in they way they know suits them best. As students become more aware of how they learn and their learning strengths, they become more confident and reassured of themselves and their role in the learning process (Henshon, 2004).

**Entry Points:** Gardner (1983) expanded upon his research on Multiple Intelligences to include Entry Points. These five Entry Points, or avenues, are ways of accessing information and can be related to Multiple Intelligences, and include:

1. **Narrational:** Using stories or narratives to introduce or explain content.
2. **Logical-Quantitative:** Using numbers, reasoning, or scientific methods to understand content.
3. **Foundational**: Exploring vocabulary and philosophy to access content.

4. **Aesthetic**: Using the senses to interpret or understand content.

5. **Experiential**: Using hands-on techniques to manipulate materials that directly relate to content.

By understanding Multiple Intelligences and utilizing different Entry Points, Gardner has provided educators with much insight on how to identify learner diversity and how to begin to plan to accommodate accordingly.

**Differentiated Instruction**

The basic principles of Differentiated Instruction (DI) are not particularly new in the field of education. The notion of differentiation dates back to the one room schoolhouse wherein “teachers could not assume students were essentially alike in their learning needs, and could not suppose that teaching one topic in one way according to one timetable was a viable practice” (Tomlinson, 2005, p.8). This assertion holds true today. Any given classroom is home to a variety of learners who have needs unique to each individual. To assume that a one-size-fits-all approach to teaching is an effective way to reach all students is a gross misconception, one which can lead to the ineffective education for multiple populations of students.

Tomlinson and Imbeau (2012) suggest that “the primary goal of differentiation…is to help teachers develop and use multiple pathways for students to learn whatever they teach” (p. 2). As educators address the varying needs of their students, they may then begin to differentiate their lessons to accommodate based on students’ needs. DI is
implemented as a teacher identifies and responds to the varying needs of his or her student's. By incorporating differentiated strategies, teachers are able to present curricular information in ways that are accessible by labeled populations, on-grade-level learners and highly-able populations at the same time in the same classroom.

**Learner Diversity**

Educators tend to assume that there is a desired or accepted level of proficiency at any given grade level, and that all students should perform accordingly, or very closely, to what the teacher believes is proficient. This mentality is both inaccurate and dangerous because “it’s virtually impossible to attend to student differences when we think of “the students” as a single entity” (Tomlinson & Imbeau, 2010, p.36). When a class is seen as the whole sum of the learners without attention paid to individual learners, many students and their needs will be overlooked. The idea of “teaching to the middle” is antiquated and only reaches approximately a third of students. If information is presented this way, students with learning disabilities are likely to suffer from inability to access the information, while accelerated and gifted learners are bored because the content is not challenging enough. Even those students at whom the lesson is aimed may still not grasp the content if it is not presented in a way that they can relate or understand.

Because today’s classrooms are filled with students who think, learn, speak and process in different ways, it is important for educators to be aware of and sensitive to student differences. Today’s classrooms are home to a variety of learners including special needs populations (both labeled and not), on-grade-level learners, gifted or accelerated learners, and learners who are not proficient in English; this heterogeneous mixture of students is known as learner diversity. As stated in the previous section,
Gardner asserts that students learn differently and teachers should be prepared to accommodate to this reality in their classrooms (Noble, 2004). Understanding the array of learners in a classroom is a critical step in the differentiation process. Consider Tomlinson’s (2005) observation:

The United States is becoming a nation of racial and ethnic minorities, rather than a nation with a majority race and multiple minorities. Classrooms mirror that ethnic, cultural, and linguistic diversity (Marx, 2000). To be effective, teachers must take into account the student’s languages, economic status, background experience, and views of the world, all of which affect the child’s learning.

It is the task of educators to identify, honor and accommodate to the mixed bag of learners that enter the classroom through a variety of instructional practices with an awareness that “to value is to include, not exclude. To honor diversity is to invite, not shunt it away” (Tomlinson & Imbeau, 2010, p. 30).

**Special needs.** “Enacted in 1975, the Individuals with Disabilities Education Act (IDEA), formerly known as the Education for All Handicapped Children Act (EAHCA), mandates the provision of a free and appropriate public school education for eligible students ages 3–21. Eligible students are those identified by a team of professionals as having a disability that adversely affects academic performance and as being in need of special education and related services” (The Condition of Education, 2016). In the educational setting, there are a variety of identified special needs and accommodations for student learners. The term special needs incorporates students with specific learning disabilities, speech or language impairments, other health impairments, Autism, intellectual disabilities, developmental delays, emotional disturbances, multiple
disabilities, hearing impairments or orthopedic impairments (The Condition of Education, 2016).

**Learning disabilities.** Learning disabilities are identified in students who process information in a way that is different from the norm.

“Manifestations may include difficulties with spoken and written language, coordination, attention, memory or visual or auditory perceptual difficulties. By definition, these students have at least average intelligence and have no emotional, physical, visual acuity, hearing acuity, or environmental, cultural problems primarily responsible for learning disabilities. A severe discrepancy exists between the student's intellectual ability and the student's academic achievement. The student may be showing difficulties in written language, reading, or math although having average or above-average intelligence” (Norlund, 2003, p.37-38).

A common misconception about students with learning disabilities is that they are unintelligent or unable to learn curricular content. However, “children with learning disabilities have the ability to learn the standard curriculum, but they must be taught using special methodologies in order to circumvent their specific learning challenge” (Norlund, 2003, p.38-39). It is important to understand how these students learn differently because a negative teacher-viewpoint or misinterpretation of learning disabilities can lead to decreased self efficacy, resistance and refusal to do work.

**Slow learners.** Slow learners are different than student's identified with learning disabilities or Autism. “In comparison, student's who have been diagnosed as slow learners have less-than-average intellectual ability, with IQ’s generally between seventy
five and eighty-five. These students learn approximately 85 percent slower than their peers, with their achievement commensurate with their ability” (Norlund, 2003, p.45). Although there is a learning deficit, these students do not qualify for special education services. Students who are slow learners require more structure and repetition in order to make connections between content and memory. These learners struggle because they are unable or unaware how to use tactics for transfer and memorization both inside and outside of the classroom (Norlund, 2003), therefore contributing to their hardships with retaining information and learning.

**Attention Deficit Disorder (ADD) and Attention Deficit with Hyperactivity Disorder (ADHD).** “Attention deficit disorder and attention deficit with hyperactivity disorder are both neurological disorders clinically determined using neuropsychological testing, observation, teacher/parent questionnaires, and child interviews” (Norlund, 2003, p.29). Children with Attention Deficit Disorder (ADD) have “difficulty focusing [and] attempt to attend to every stimulus around them. They have problems sifting through those stimuli that are important and those that can distract them from learning” (Norlund, 2003, p.29). This makes learning challenging, especially for younger students who do not have as much practice and experience with understanding strategies to help focus their attention on pertinent information. “Children with ADHD are easily recognized because their hyperactive behavior interferes with both their learning ability and social interactions” (Norlund, 2003, p. 30).

*Individualized Education Plans.* “After it is determined that [a] child is eligible for special education services… a multidisciplinary team of specialists and parents review the child’s levels of functioning and develop an Individualized Education Plan.”
Program (IEP) specifically designed to meet the child’s educational needs in the least restrictive environment” (VDOE: Specific Disabilities). When teachers have students with IEP’s, collaboration should occur between the classroom teacher and the student’s Case Manager, or Special Education (SPED) teacher. Collaboration is important because “the regular educator is the expert in the curriculum, and the special educator is the expert in special teaching methods” (Norlund, 2003, p.21). The main goal of this collaboration is to set clear learning objectives for students based on the key points of a lesson and the necessary accommodations for the learner. As teachers work to design programs that incorporate students with IEP’s into general education classes, it is necessary to take into consideration students’ needs and teacher expectations.

Virginia Department of Education utilizes two types of IEP’s, the Traditional IEP and the Standards-Based IEP. In a Traditional IEP, accommodations are based on “present level of academic achievement, measurable annual goals, benchmarks or short-term objectives, participation in state and division-wide assessments, duration, location, and frequency of services, progress reports schedule” (VDOE: Individualized Education Plan (IEP)). The Standards-Based IEP is “directly linked to and framed by Virginia’s course of content Standards of Learning (SOL) for the grade in which the student is enrolled or will be enrolled. The components are the same as the traditional IEP” (VDOE: Special Education IEPs).

**Limited English Proficiency (LEP), English Speakers of Other Languages & English Language Learners (ELL).** Students who are labeled as Limited English Proficiency (LEP), English Speakers of Other Languages (ESOL), or English Language Learners (ELL), receive special services to help overcome language barriers. Because the
United States is home to individuals from a myriad of ethnicities, backgrounds and cultures, the public school systems represents the diversity of the population which it serves.

LEP, ESOL, and ELL students have varying levels of English proficiency ranging from a vocabulary consisting of a few words or phrases, to nearing fluency. When students arrive in a school, they undergo testing to determine their level of fluency; they are then evaluated and placed in a tier based upon their proficiency, which dictates accommodations and services they receive accordingly (VDOE: English: Strategies for Teaching Limited English Proficient (LEP) Students). These students are tested yearly to track their progress through the program and how they are improving in their English language skills.

As outlined by the Virginia Department of Education (2006), there are four common misconceptions about LEP students:

1. A LEP student who appears to speak English well is a fluent speaker.
2. A LEP student who appears to speak English well is able to read and write at the same level.
3. A LEP student who is silent in class does not understand anything.
4. A LEP student who reads aloud well understands everything.

Though a LEP student may appear to be performing well at a given task, that does not guarantee their full understanding or comprehension. Where one LEP student may have a firm grasp on the oral language, they may still be struggling with reading or writing. Additionally, it is not fair to assume that LEP students are literate or fluent in their native language either. “Research suggests that it can take up to five years of
English Language Instruction before a LEP student will be able to read and write proficiently in English (i.e. proficient language)” (VDOE: English, 2006, p. 18). Additionally, students who are not literate in their native language may require additional years of instruction to become literate in English.

**Gifted and Talented (TAG) & the “Highly Able.”**

“The day-to-day special educational needs of the gifted can be easily overlooked. Although it is apparent that children with less-than-average abilities need modification to their curriculum and assessment, the student with above-average abilities can “blend in with the crowd” and thereby not meet her full potential” (Norlund, 2003, p.59). Just as accommodations are made for those with learning disabilities, accommodations need to be made for those who are accelerated learners as well. The term “special needs” not only refers to those who Traditionally, services are offered to the highly able based on a pull-out model, where these students are removed from their class and provided with additional, higher-level thinking activities. This model gives time and attention to those accelerated learners in a structured atmosphere where students are presented with appropriately challenging content. However, the question remains, is that enough? The answer is no. These “gifted students are inherently different and require a different curriculum” (Worley, 2006, p. 4) in order to provide them with daily challenges from which they can grow. These students have special needs that must be addressed and receiving services only once or twice a week is not enough to meet those needs. Gifted and accelerated learners need to be challenged constantly with appropriate classwork throughout the day.
Many teachers identify the gifted or accelerated learners in their classrooms, yet are not sure what to do or how to accommodate to their needs. On too many occasions, rather than giving these students challenging, meaningful tasks, a teacher may give the student extra work, additional copies of an assignment, or extra credit work, none of which are at their academic level. This can become a deterring factor for students because they are still not being challenged. Rather, they are continuing to do the same type of work instead of being “challenged in exciting ways so that their intrinsic passion for learning will motivate them in future educational settings” (Norlund, 2003, p.60)

In her book, “Differentiated Instruction: Meeting the Educational Needs of All Students in Your Classroom,” Norlund (2003) suggests that in order to effectively engage advanced students teachers should do three things: Dig a hole, Build a bridge, and Make a Tunnel. To Dig a hole means to encourage students to dig deeper into their learning. Building a bridge references creating bridges and connections between prior knowledge and what is currently being taught or future learning endeavors. And Make a tunnel encourages students to take their broad learning interests and funnel them down to specific learning objectives. If educators begin to shift their views on gifted and accelerated learners and understand that this population too has “special needs,” teachers can begin to meet these students where they are at in their education, and encourage and challenge them to continue to learn.

**On-grade-level:** Students who are identified as on-grade-level are performing tasks at the rate which is expected or anticipated for their age and grade. These students may excel or struggle with certain areas of instruction or content. However, their overall level of performance is considered appropriate for teacher and state mandated objectives.
What does a Differentiated Classroom Look Like?

Just as there is not one particular practice that defines DI, there is not one prescribed formula or layout for what a Differentiated classroom should look like. Rather, teachers should strive to create an inviting Learning Environment that is inviting and promotes both student learning and engagement. Tomlinson & Imbeau (2010) define a Learning Environment as: “The physical and emotional context in which learning occurs” (p.19). The physical space is the actual area within which students learn, and includes elements such as the arrangement of desks or tables, chairs, lighting, chalkboards, cabinets, positioning of the teachers desk, computers, posters and wall decorations, etc. The emotional context of a learning environment refers to the feeling(s) students associate with the learning space. Learning Environments are influenced by a variety of factors, both physical and emotional, and can change throughout the year depending on task, rearranging of the classroom, seating charts, teacher and student attitudes, and changing of decor, among others. Teachers who use Differentiated Instruction acknowledge the importance of the Learning Environment and its effect, both positive and negative, on student learning, and make adjustments accordingly. They understand that creating a positive learning environment sets positive expectations for students.

“Creating a caring, respectful learning environment is an essential component in creating a successful differentiated classroom. Students must feel that they are in a safe environment where their uniqueness will be respected” (Turville, 2007, p.11). Educators need to be mindful of the differences amongst their students, and not only identify them, but celebrate those differences as well. As student's become more comfortable with
themselves and with the classroom culture, the more likely they are to be more comfortable and efficacious with their learning, accepting greater challenges without fear of failing. When students do not feel welcomed or accepted, they are more apt to shut down, allowing less learning to occur. Teaching and encouraging caring and respect in the classroom are also transferable life skills students can use outside the classroom.

Teacher enthusiasm, interest and participation are key components to creating a Learning Environment that promotes a positive classroom atmosphere. It is important for teachers who utilize DI to make their student's feel invested in the class, as well as encouraged and empowered to participate. One way teachers can do this is by sharing their own personal stories and information in ways that are relevant to what is being taught. Teachers can share personal memories, or bring in artifacts that relate to the content. This shows students that what they are learning is relevant and important, and also creates a bond or pathway between teacher and student, and among classmates. More importantly, this type of teacher sharing demonstrates that the teacher value and appreciate their students and encourages students to feel safe to share amongst themselves.

In addition to providing opportunities for students to get to know the teacher, teachers who practice DI must make a conscious effort to get to know their students. “Effective teachers show a genuine interest in who their student's are as people, and they celebrate individuality” (Turville, 2007, p.7). Teachers can learn about their students in a variety of way, including one-on-one conversations, group conversations, observations, surveys, written and drawn examples, and through formal and summative assessment. As discussed before, it is important for students to feel welcomed and safe in their learning
environment, therefore, when educators seek to know more about students, teachers should seek to know more than just their educational background. It is key for educators to acknowledge that students are more than just their test scores and report card grades. When getting to know students, teachers should avoid making judgments based on students' previous educational successes and shortcomings, and treat all students as valuable individuals upon entering the class (Tomlinson & Imbeau, 2010). Teachers must make a continual, ongoing effort to learn more about students’ educational and personal journeys as the school year progresses, and adapt to students as they change and grow. Getting to know students as individuals reaffirms that they are unique and that they are valued for who they are as individuals and for what they contribute to the class as well.

Because the “purpose of developing a differentiated classroom is to make sure that there’s opportunity and support for each student to learn essential knowledge and skills as effectively and efficiently as possible, … differentiation exists to “make room” for all kinds of learners to succeed academically” (Tomlinson & Imbeau, 2010, p.75). This means that teachers must be flexible in order to accommodate to, or “make room” for the variety of ongoing tasks which actively address the needs of a diverse group of learners. Flexibility is at the root of DI. Teachers who use DI understand that having a variety of tasks being addressed at one time does not necessarily imply chaos. Rather, when implemented effectively, this type of flexibility can provide a more orderly classroom, which, in turn, affects student learning because students are interacting with content in ways that are optimally engaging.

Seemingly in contrast to the preceding concept of flexibility, classrooms that incorporate DI also need to have a certain degree of predictability. In order for varied
tasks to proceed smoothly, teachers must “develop a highly structured learning environment where a child knows what to expect in terms of time, learning expectations and behavioral requirements” (Norlund, 2003, p.31). In order for tasks to happen smoothly, procedures must be established and practiced so students know how to proceed from task to task, thus eliminating chaos and time lost to confusion or lack of clarity. As students have demonstrated mastery of initial procedures and practices, additional ones may be added in throughout the year to build additional possibilities for flexible student learning.

**How does Differentiation Occur? - Differentiating for Student Learners**

**Content.** As teachers begin preparing to differentiate content, they must first determine what they want students to know and the materials and structures they will use to facilitate student learning. When differentiating content, it is important to ensure that state and government standards are being met. Differentiation occurs through content delivery that is presented by a variety of instructional techniques and strategies. However, some may feel as though this is contradictory when mandated standards are seemingly strict. Teachers can differentiate content when they create lessons based on standards, but “focus student’s attention on key skills, processes, or concepts by varying the complexity of learning at hand,” (Fountain, 2014, p. 17) varying the resources available to students, and altering the Learning Environment (Fogarty & Pete, 2011)

**Process.** Once considerations for Content have been made, teachers can then begin to Differentiate based on Process, or the methods and “activities designed to ensure that students use key skills to make sense out of essential ideas and information” (Fogarty & Pete, 2011, p. 11). Process can also be thought of as the “How” in learning - how
students make sense of the content which teachers present. It also refers to how students receive information, and also how they process and internalize it to make it relevant to their prior knowledge and applicable to their current learning situation (Tomlinson & Imbeau, 2011).

**Product.** Product is described as evidence of what students have learned or are able to do after a learning period has occurred. “A product is not something students generate in a single lesson or as a result of an activity or two. Rather, it is a rich culminating assessment that calls on students to apply and extend what they have learned over a period of time” (Tomlinson & Imbeau, 2010, p.15). Once Content and Process have been addressed, the product portion of Differentiation occurs as a reflection and representation of the former two DI components. A product provides concrete evidence and examples of student learning in a tangible, visible format (Fogarty & Pete, 2011). Products can range in complexity, and also by type - written, oral, created or constructed, performed, etc.

**Readiness.** The term readiness is not a synonym for ability. “The term *ability* connotes what we sometimes believe to be more or less fixed and inborn trait. *Readiness* suggests a temporary condition that should change regularly as a result of high-quality teaching” (Tomlinson & Imbeau, 2010, p.16). Readiness is not fixed, as some would believe ability to be. It can be determined based on pre-assessments, which have been created to target and activate student's prior knowledge. “Assessing student readiness involves appraising student’s abilities, their knowledge bases, and the depth and breadth of that knowledge,” (Fogarty & Pete, 2011, p.46) and it is then up to the teacher to create assignments that address a variety of readiness levels. A student's prior knowledge can
change between subjects, or even between units in a particular subject area, therefore
teachers who use DI should be flexible in their planning. For example, a student who has
a high readiness in drawing may have a low readiness with sculpture. In English, a
student may have a low readiness for persuasive writing, but be advanced in creative
writing.

**Interest.** Interest is described as a student's fondness, affinity, and curiosity for a
particular area, topic or skill. There are two identified types of Interest: Situational and
Personal. “Situational interest arises out of something that grabs the learner’s attention,
[while] personal interest is something about which a student is internally motivated to
learn” (Turville, 2007, p.5). Both types of Interest are important in the educational
setting. Personal Interest is deeply rooted within a student, and as teachers get to know
their students and their preferences, they can create lessons that incorporate those
interests, therefore creating stronger Situational Interest. When student’s interests are
taken into consideration, it creates greater engagement, “motivation to learn is
heightened, and learning is enhanced. Personal interests are typically linked to a student’s
strengths, cultural context, personal experiences, questions or sense of need” (Tomlinson
& Imbeau, 2010, p.16-17).

**Learning Profile.** A student Learning profile can be described as “A preference
for taking in, exploring, or expressing content” (Tomlinson & Imbeau, 2010, p.17). Or, to
put it simply, how students learn (best). Learning Profiles coincide with Gardner’s
Multiple Intelligences Theory for determining how student's best take in information, and
are tools for determining “how” students are smart. Just like MI Theory suggests,
students may identify strongly with one or more Learning Profiles, while are weak in
other areas. Tomlinson & Imbeau (2010) outline four components that contribute to Learning Profiles:

1. **Learning Style**: The way in which students prefer to take in and process information is referred to as Learning Style, or Learning Preference. There are three common types of Sensory-Based Learning Preferences:
   
   1. **Auditory**: Individuals who learn best by hearing information, and who feel they best communicate their thoughts and ideas orally.
   
   2. **Visual**: Individuals who learn best by seeing or reading information. They prefer visuals, including images, pictures and diagrams to help process information.
   
   3. **Tactile/Kinesthetic**: Individuals who learn best by actively participating and physically manipulating materials. (Gregory & Chapman, 2002).

2. **Intelligence Preference**: The way a student's brain is programmed to think is known as an Intelligence, or Thinking, Preference, and is divided into two concepts based on how one views the world: concrete and abstract.
   
   1. **Concrete Random**: Individuals who value experimentation and trying out their own ideas through experimentation. They are also known as Divergent Thinkers.
   
   2. **Concrete Sequential**: Individuals who rely on their senses and use them to derive detail from their physical surroundings. They necessitate structure from teachers or leaders.
3. **Abstract Sequential**: Individuals who thrive on the intellectual, challenging and rational path of thought. They need to deeply investigate and process information on a personal and internal level.

4. **Abstract Random**: Individuals who work through intense feelings and thoughts, have a need to share with others and work well in group settings (Gregory & Chapman, 2002).

3. **Gender**: Gender-based factors, including social and societal pressures and standards, preferences, and stereotypes, among others, can affect how students learn and create gender-based patterns of learning (Tomlinson & Imbeau, 2010).

4. **Culture**: Just as gender can play a role in how students learn, so too can culture. Cultural issues, considerations and expectations vary, and can strongly shape student's educational values and ambitions.

Learning Profiles can be determined through student surveys that assess students based on MI Theory, Learning Style, Intelligence Preference, Gender and Culture. These surveys serve as a self-reflection tool for students, and a guiding tool for teachers to plan instruction.

**Common & Effective Strategies for Differentiation:**

The following are examples of Differentiated Instructional practices. This is not a complete list, rather, a brief overview of common practices effective for Differentiating.

**Small group & whole-class instruction.** When presenting content, it is important for teachers to make decisions about which type of instruction will be most effective in a given situation. If the entire class is in need of the same instructions and information, or if all students are working on the same task, whole-class instruction can be beneficial. It
allows the teacher to present information one time, and check for class-wide understanding. However, whole-class instruction does not make sense if students are working in different groups and on dissimilar tasks. Giving specific group directions to the entire class can be confusing and mislead students on expectations for their own group. In this instance, it is important for small group instruction to occur. While in groups, teachers can move about the classroom and formatively assess students and attend to group needs.

**Grouping.** When using grouping as a strategy for DI, it is important for teachers to consider why they are grouping certain student's together for a particular task. “Those who are good [at school] are given, or take, responsibility for successful completion of group tasks. Those who are not “good at school” relinquish, or have taken from them, responsibility for successful completion of school tasks” (Tomlinson, 1999, p. 69). This is all too common in group work situations, and is a key reason why teachers must be purposeful about how they choose groups. Students need to be aware of why or how they have been grouped, and provided with reassurance that their presence is important and valued by the teacher and their group mates as well.

Changing the criteria for groups, based on Interest, Readiness Level and Learning Profile, can help ensure that students have the opportunity to collaborate with class members they may not have interacted with in prior activities. “Flexible grouping is the process of varying why and how students are grouped; the key is altering the grouping criteria so that children are matched with a variety of young people for a variety of reasons” (Roberts & Inman, 2009, p.139). Constantly changing the configuration of
classroom groups, students are able to learn how to collaborate and grow their skills and confidence while working with others.

Complex instruction. As the title suggest, Complex Instruction provides in-depth challenges for both student and teacher. “Complex instruction seeks tasks that call on a much wider range of intellectual skills, such as generating ideas, asking probing questions, representing ideas symbolically, using rhythm to interpret or express ideas, hypothesizing, or planning. Teachers study students continually and systematically to identify individual strengths. Teachers then design complex instruction tasks that call upon various student abilities” (Tomlinson, 1999, p. 69). During complex instruction it is important for teachers to make close considerations for grouping students, focusing on enabling and highlighting each student's strengths to the group. Teachers must also plan meaningful tasks carefully so that group work is rich, important and purposeful, despite group member diversity.

Stations & centers. Many teachers utilize classroom stations and have students rotate around the room until they have visited and completed the same task at each one. However, this example of stations does not reflect DI. If all students are completing the same tasks at each station, no Differentiation has occurred. “For the purpose of differentiated instruction, stations allow different students to work with different tasks. They invite flexible grouping because not all students need to go to all stations all the time. Not all students need to spend the same amount of time in each station, either” (Tomlinson, 1999, p.62). In other words, students may spend time at different stations based upon their learning needs and objectives. Choosing which station to work at can be directed by student choice or interest, or by teacher discretion, or both.
Stations are linked or related somehow, usually centralized around the unit theme, topic or main idea. In contrast, Centers are more strictly focused on one topic, skill or point of investigation. Tomlinson, (1999) suggests that there are two types of Centers, Learning Centers and Interest Centers. Learning Centers are areas in which students can further investigate content-relevant topics to extend their learning, while Interest Centers are places for students to explore topics of personal curiosity and enthusiasm.

Both Centers and Stations should be differentiated in terms of materials and content. They should accommodate to a variety of reading and writing levels, and address a range of Learning Profiles. Both must have tasks that are relevant to curricular content, provide clearly stated objectives and easily understandable instructions.

**Scaffolding.** One of the cornerstones of Differentiated Instruction is meeting students where they are at, and providing them with work that is not too easy or too hard. “Scaffolding is an instructional tool that assists teachers in providing adequate support for learners when a new topic is being introduced. Since student's will always have varied levels of interest in and knowledge of topics, scaffolding provides a way for all students to engage in a topic at levels of appropriate challenge” (Fountain, 2014, p.33). Just as scaffolding provides support for laborers as they work on the facade of a building, Scaffolding in education provides temporary, additional support to students to help improve and support their learning. As the facade of the building is fixed and improved, the scaffolding is slowly removed. And, as student's become more confident and efficacious in their learning, Scaffolding is progressively taken away until it is not needed at all. “For teachers, scaffolding is a process of focusing on the sequence in which they
develop and introduce curriculum to students, so that each part of a lesson builds a foundation for subsequent learning” (Fountain, 2014, p.119).

**Tiering.** Tiering and Scaffolding are similar in that the both make serious considerations for student diversity and strive to make sure that student's are met with appropriate challenges for their learning (Fountain, 2014). However, the main difference is that scaffolding deals more with differentiating Content, whereas Tiering focuses on Process and Product. When planning lessons that are tiered, teachers should begin with standards and identify objectives for student learning, then plan activities that have a high level of complexity for students who are highly ready. Then, create versions of the same activities with varying levels of complexity to accommodate to a variety of Readiness levels. Starting with the most advanced version of an activity sets expectations high, and allows teachers to plan multiple versions of the same project, while still maintaining high expectations through varying process and product to accommodate to different learners.

**Learning contracts.** Learning contracts serve as an agreed-upon learning compromise between teacher and student. Just as contracts are binding agreements for adults in many financial and corporate situations, Learning Contracts are “binding agreements” that students will take responsibility for their classwork. After coursework and due dates are agreed upon, the contracts are signed and dated to bring a sense of legitimacy and urgency to the agreement.

The content of these contracts is partially dictated by the teacher, while students choose the remaining content and tasks. “Contracts are beneficial because learners are able to make choices that interest them. They encourage the development of responsibility and time management skills in the learner as they make choices each day to
complete the tasks they have chose by the deadline…” (Turville, 2007, p.35). Learning contracts are an effective tool for DI because they allow learning based on Interest, Learning Profile and Readiness all at once.

**Agendas.** “An agenda is a personalized list of tasks that a particular student must complete in a specified time. Student agendas throughout a class will have similar and dissimilar elements on them” (Tomlinson, 1999, p.66). Though Agendas outline specific tasks for students to complete, the order in which they do so is irrelevant as long as all items are completed by the designated due date. Time can be set aside specifically for Agenda work (Tomlinson, 1999), or these assignments can be completed as students finish other tasks to avoid ragged (wasted) time.

**Orbital studies.** Orbital studies serve as an extension of a prescribed curriculum, but are also based upon student interest. These “studies are independent investigations, generally of three to six weeks. They “orbit,” or revolve, around some facet of the curriculum. Student's select their own topics for orbitals, and they work with guidance and coaching from their teacher to develop more expertise both on the topic and on the process of becoming an independent investigator” (Tomlinson, 1999, p.71). Orbital Studies put the power of learning in student's hands by letting them choose a topic on their own, therefore it is not teacher-dictated and more inherently interesting to students. This tells students that their ideas and interests are valued and important. Teacher and student work together throughout the study to form research questions and to create a framework to guide investigation and sustain independent study (Tomlinson & Imbeau, 2010).
**Anchor activities.** Because students do not always work at the same pace, it is inevitable that some students will finish their work before others. Rather than giving additional assignment, busy-work or time-fillers, Anchor Activities can be used to extend student learning and inquiry. “An anchor activity is a task (or set of tasks) to which students move when they complete an assignment” (Tomlinson & Imbeau, 2010, p.127). Anchor activities are important and engaging activities that serve as an extension to the lesson, and focus on the learning objectives and goals of the unit. There should be a variety of activities provided for students, that cater to a range of Interests, Readiness levels and Learning Profiles, and should be interesting enough to encourage students to engage in them, despite that they are not graded assignments.

**Problem-based learning.** Problem-based learning places students in situations that present “real-world” which students are to hypothetically solve. Generally working in groups, students collaborate to work through multiple problem-solving steps to arrive at a “solution” to the problem. Fogarty & Pete (2011) suggest eight steps for Problem-Based Learning:

1. Define the problem.
2. Assume a stakeholder role, and create a scenario and statement.
3. Gather facts, data, and information by following many leads.
4. Analyze, interpret and make sense of the problem.
5. Rephrase the problem.
6. Generate viable alternatives by listening to all ideas in the brainstorming session.
7. Decide on the best solution by consensus.
8. Publish the findings for interested and involved parties.
This type of learning is important because it builds skills that children can use outside of the school walls. It encourages collaborative, listening, communication, critical thinking skills and application of knowledge.

**Portfolios.** Portfolios, or collections of student work, are important and helpful tools for assessing student work and setting learning goals. Depending on the depth and breadth of portfolios, they can demonstrate what a child has accomplished over a brief period or what they have cultivated throughout the term or year (Fogarty & Pete, 2011). Portfolios can include assignments, tests and scores, drawings, and other tangible or digital evidence of student learning. “They are also a powerful means of helping teachers and parents reflect on student growth over time. They can be integral to every part of instruction at every age” (Tomlinson, 1999, p.93).

There are various ways that teachers can implement DI in their classrooms. Some additional DI techniques include choice boards and cards, compacting, group investigation, independent study, 4MAT, Tic-Tac-Toe and choice boards, mapping and diagrams, service learning, project and performance learning, learning menus, and RAFT, among others.

**Teacher Resistance to Differentiation**

Although the concept and outcomes of Differentiated Instruction sounds appealing to many educators, it is frequently met with resistance for multiple reasons. “Well entrenched in public schools, however, are traditional organizational mind-sets that are rarely remolded overnight. School leaders [and teachers] are often uncomfortable with innovation. As a consequence, they level stalwart opposition to such efforts,” (Collins, 2014, p. 35). Several common backlashes against DI include a lack of time,
classroom management concerns, low teacher self-efficacy and curricular concerns. Although these are valid reasons to be hesitant, they are unnecessary key players in deterring teachers from DI altogether.

**Time.** Many teachers site time as their biggest hurdle to Differentiation. Some teachers get little to no planning time and do not feel it is worthwhile to use what little time they do have to try something that is perceived to be challenging and perhaps risky. However, it is important for teachers to understand that not all lessons have to be differentiated all the time. The key is to begin differentiating slowly by choosing one or two elements to differentiate and building from there. Also important to consider is that “differentiated instruction is not more work; rather it is different work” (Fox & Hoffman, 2011, p.2). Just as teachers expect students to become more proficient with practice planning differentiated lessons becomes less challenging and time consuming as teachers begin to know what works best with their students.

**Curricular Concerns.** In a teaching atmosphere inundated with standards and testing, teachers fear that differentiating their teaching will take away from the curriculum requirements mandated at the state and national levels. They question if the two can be in a symbiotic relationship, and if so, how. In fact, curricular standards and DI “are very compatible. A differentiated lesson should be linked directly to standards and essential understandings and will provide different ways for students to learn these important concepts” (Turville, 2007, p.6) When teachers appreciate and embrace that content, process and product can be differentiated in order to help student's access the curriculum in ways that are appropriately challenging, using DI becomes an obvious choice.
**Classroom Management Concerns.** Many teachers who are hesitant about DI fear that multiple tasks immediately ensues chaos and disorder, which deters them from implementing DI. Tomlinson & Imbeau (2010) suggest that there are three types of classrooms, *Dysfunctional, Adequate,* and *Orderly.* Any classroom, whether utilizing DI or not, has the capability of being any of the three. The define *Dysfunctional* as a class that is chaotic, and without much control. An *Adequate* class has little to some control that is poorly maintained. And an *Orderly* class is one that can be *restrictive,* where instruction and management are very rigid, or *enabling,* where a wide range of instructional strategies are utilized in order to keep a looser form of order and routines that enables learning (p.75-76). When DI practices are well planned, they facilitate an *orderly* and *enabling atmosphere,* where students remain hard at work because they are engaged in what they are doing. “Differentiated classrooms tend to have very few behavioral problems. Many students act out when they are bored, frustrated, or feel alienated,” (Fox & Hoffman, 2011, p.3) and conversely, when they are engaged, and disorder decreases.

**Low Teacher Self-Efficacy.**

Entering into a career as an educator presents a myriad of challenges. Lesson planning, setting up a classroom, paperwork, teacher evaluation, among many other stressors, present immediate challenges to new teachers. In addition, new teachers spend their first few years discovering who they really are as educators by defining and redefining their personal teaching philosophy. It is unrealistic to believe that any new teacher will immediately enter a classroom and be a master teacher who also is effective
at differentiating all the time. But with pressures from school and central office administration, it is easy to become discouraged and have low self efficacy.

According to Turville (2007), differentiation “is a philosophy - a way of thinking about teaching and learning, and as such, it is difficult to define and quantify. It encompasses many different fields such as multiple intelligences, brain research, and cooperative learning. The research on DI is fairly new” (p.3). Turvile acknowledges the challenges of using DI and defends that “there are not many studies on DI as a whole, but research on components of DI, such as multiple intelligences and cooperative learning, have been around for many years. It takes time and experimentation to develop a personal set of beliefs and philosophies that eventually become second nature in building engaging learning opportunities for students” (p.4). This is reassuring for both new teachers and old. Change does not have to happen all at once in order to be effective for students and teachers alike. It is important to remember that DI takes time and trial and error are essential to all aspects of learning.

Despite the fact that DI may initially come off intimidating, Tomlinson & Imbeau (2011) give encouragement to teachers who are struggling with their teaching: “Our best hope for classrooms that work effectively for each student is to cultivate teachers who care deeply about teaching and the young people they teach’ who believe teaching is a calling, not just a job; and who understand that they will become self-actualized professionals (to the degree that they are able) who pave the way for their students to also become self-actualized” (p.26).
Engagement

Student engagement is the opposite of passive learning. According to Shernoff, (2013), student engagement is “the heightened, simultaneous experience of concentration, interest and enjoyment in the task at hand… [and] is based completely in the experience of students, so that engagement may be considered as a learning experience, one to be valued in its own right.” (p. 12). Engagement is determined and demonstrated through students’ time spent actively participating in any given task, including thinking, acting/producing and reflecting. Student engagement is not fixed, and can fluctuate between classes, subjects, tasks, and even within tasks with which they are working. “Generally speaking, the concept of “student engagement” is predicated on the belief that learning improves when students are inquisitive, interested, or inspired, and that learning tends to suffer when students are bored, dispassionate, disaffected, or otherwise “disengaged”” (Student Engagement Definition). In the classroom, the challenge for educators is finding a way to increase student engagement, while also maintaining and improving upon test scores and school policy requirements. Teachers must find ways to make classroom tasks meaningful so that students feel invested in the tasks they are asked to complete. When students partake in meaningful activities, their engagement increases, therefore heightening motivation on given tasks. “Now, what is needed is a more balanced equilibrium that negotiates the data requirements of sound teacher pedagogy and student engagement as a vital input used to generate standardized achievement outcomes. While test scores will continue to be viewed by most as all-important metrics, student engagement levels must also find their place in the policy dialogue”(Collins, 2014, p. 44). In order to best serve our students, it is imperative that
we as educators identify the causes of student engagement in order to remove student disengagement entirely.

**What does student engagement look like?**

According to The Glossary of Education Reform, “In education, student engagement refers to the degree of attention, curiosity, interest, optimism, and passion that students show when they are learning or being taught, which extends to the level of motivation they have to learn and progress in their education.” Being engaged requires students to be active learners who take part in their education. “It is student engagement that must call data to aid and inform how best to appeal to the learner and capture his or her attention to learn at a level of meaning and relevance that exceeds both the student and educator’s expectations. Only when a student is learning can he or she become educated, and the pre-requisite is engagement in the learning process as an active participant” (Collins, 2014, p. xiii).

Educational researchers suggest there are three types of student engagement: Behavioral, Cognitive, and Emotional Engagement, each of which are important to understand and activate in the classroom. “Behavioral engagement encompasses students’ effort, persistence, participation, and compliance with school structures” (Davis, Summers & Miller, 2012, p. 23). Behavioral engagement is important, especially for classroom management. However, as discussed in a later section, this type of engagement can be deceiving. While students may appear to be engaged based on the behaviors which they are demonstrating, they may not be actively engaged Cognitively or Emotionally.

Cognitive engagement includes students thoughts, ideas, knowledge, self efficacy, and self image (Davis, Summers & Miller, 2014; Shernoff, 2013). When considering
Cognitive engagement, teachers must utilize a variety of teaching strategies that cater to students in a way that meets their cognitive or learning needs. Differentiated Instruction is one way to increase Cognitive engagement, in that one of its primary goals is to provide accurate academic challenges to all learners. “There is little consistency in the way in which emotional engagement has been defined by educational researchers. For example, in their study of how classroom structures affected students’ emotional engagement, Skinner and Belmont (1993) defined emotional engagement as students’ feelings of interest, happiness, anxiety, and anger during achievement activities. In contrast, Sciarra and Seirup (2008) defined emotional engagement as the extent to which students feel a sense of belonging” (Davis, Summers & Miller, 2012, p. 24). Each of these three types of engagement must be considered closely when educators aim to create lessons that promote and create student engagement.

Student engagement can take many forms, and can appear differently in the classroom depending on a variety of factors. Whereas one student may display behaviors that describe engagement while they are not actively engaged, another student may not show outward signs of being engaged while internally they are making strong connections with the content. For example, “When a behavior is observed that appears to represent engagement, it may actually represent passive compliance to authority figures rather than an authentic investment in mastering or comprehending knowledge” (Shernoff, 2013, p. 48).

In order to determine levels of student engagement, it is important to consider data from teacher observations in accordance with student feedback and ratings. Student feedback is crucial in this area because despite how closely an educator observes and
reports on student behavior, they are technically still an outsider and not privy to what students are internally experiencing. This idea is discussed by Shernoff (2013), “…One problem with this classic conceptualization of student engagement is that engagement is defined mainly in terms of what adults would like students to do to be good students in traditional schools. It thereby places responsibility for high engagement on the student rather than on the school system despite widespread disengagement” (p. 47). This same notion is reaffirmed by Bryson (2014) in the section of his book, which addresses differences between staff and student perspectives on student engagement. “Generally, staff associated SE [student engagement] with virtuous behaviors (i.e. diligence on academic tasks) but ignored the emotional components of SE. Conversely, students highlighted ‘feeling engaged’ as most important” (p. 8). Therefore, the combination of both teacher and student input is critical for gauging and understanding genuine student engagement.

**Student Disengagement.** “Disengagement is conveniently defined in terms of a variety of behaviors that students should be doing in school, but are not” (Shernoff, 2013, p. 47). When students are not engrossed with their work, are not actively participating with, are not actively emotionally invested in, and are not making meaningful contact with what they are learning, students are considered disengaged. Unfortunately, studies show that a striking number of students go about their school day disengaged. As seen in the statistics provided by Shernoff (2013):

One of the largest students in the High School Survey of Student Engagement (HSSSE), which asked 81,499 students in 110 schools within 26 different states the extent to which they agreed with statements such as “I care about my school” and “I
am an important part of my high school community.” According to a 2006 report:
(Yazzie-Mintz, 2007)

- 75% of students were bored in class because the material was not interesting.
- 50% were bored every day.
- 40% felt that material taught not relevant to life.
- 45% did not feel to be an important part of the school community.
- 22% disagreed or strongly disagreed that there was one adult in school who cared about them.
- 55% spent less than 1h reading or studying (p. 4).

These results are staggering, especially given the many teacher and administration-led efforts to create a school climate of community. As educators work to improve and grow student engagement, it is important to consider what would make students excited about learning. This demonstrates teacher interest and also a desire to better understand students in order to serve them best.

In today’s contemporary classroom, teachers contend with an ever-growing plethora of factors with which they compete to obtain student engagement. “Teachers must compete for student’s attention with parents, siblings, boyfriends and girlfriends, bosses, coaches, salespeople, media figures, and a host of others who touch students’ lives. Unlike ever before in history, today’s youth are particularly vulnerable to a growing host of distractions, a great deal of which today are Internet-based like extremely popular social media” (Shernoff, 2013, p. 9). Because there are so many external factors constantly competing with teachers and students alike, getting students engaged is an overwhelming task, while sustaining engagement can seem daunting, if not impossible.
Limiting and eliminating, when possible, extraneous factors that limit engagement is a start to creating a classroom environment that is engagement-rich and distraction free.

**Meaning Making.** According to Collins (2014), “The data clearly reveal that in too many schools, students are not meaningfully engaged with the learning material. This, of course, is a problem.” If this is the case, what can educators do to get students actively engaged with their learning? Due to the perpetual increase of focus on student achievement, particularly on standardized testing, student engagement is being neglected in favor of greater testing scores, and meaning making is falling by the wayside.

As educators become more invested in observing, researching, creating, and sustaining student engagement in their classrooms, it is necessary to understand the difference between authentic engagement, and engaging students to achieve desired lesson objectives. “Whatever the reason, most school leaders’ concerns about how our students engage in the classroom material is a backburner issue. Instead, school leadership teams obsess over the accountability progress forged annually” (Collins, 2014, p. xvii). Because today’s educational climate is strongly and strategically geared towards measurable outcomes and numerical test scores, it is easy to overlook the necessity for meaningful engagement.

Shernoff (2012) states, that, “Both engagement and a sense of meaning are at the very center of education,” (p. 15), yet we focus much of our attention away from meaning making in pursuit of other matters. This is a disservice to our students because when students cannot relate to the content they are being taught, the likelihood of engagement drastically lowers. Contemporary students crave connections, and when provided with them, students are able to connect with content through new and varied pathways.
Because engagement increases as more meaningful connections are made, engagement can be viewed in two ways, e “engagement,” and E “Engagement.” Engagement happens in different ways, and varies depending on what content or topics are being presented to learners. Shernoff (2013) explains:

What the “thing” is of course can vary greatly, however such that the meaning of engagement is always context specific. It is useful here to distinguish between small e “engagement” and capital E “Engagement.” Someone can experience one-time (small e) “engagement” in short-term activity (i.e. day-to-day engagement), as well as sustained (capital E) “Engagement” to things much larger, like another person, school in general, or a career (p. 11).

As educators, it is important to initially provide materials and content to create small e “engagement” throughout classes in order to initially get students involved and invested in their work. However, an overarching goal of education should be to strive for student capital E “Engagement,” with deeper, more long-lasting effects. If educators approach teaching with an understanding of these two types of engagement, teachers can provide opportunities that foster both short and long-term engagement through meaningful interactions with materials, concepts and objectives.

**Motivation.** Student engagement is an important factor in today’s classroom, especially because increased engagement has a correlation to increased motivation. Motivation manifests itself in two ways: Intrinsic and extrinsic motivation. Intrinsic motivation comes from within, where internal factors, self gratification, and self satisfaction incentivize students to do something. In contrast, extrinsic motivators are influenced by factors outside of students bodies and minds. Both intrinsic and extrinsic
motivators are important for short and long term goals of creating student engagement in and outside of the classroom.

**Extrinsic Motivation.** When students experience extrinsic motivation, they are motivated by an external factor, including desire for praise, wanting to please, money, and awards. According to Collins (2014), when students reach high school, grades finally matter for a noticeable segment of the school population. … Not surprisingly, parents also take much closer note of the marks earned by their high school children” (p. 122). This statement demonstrates two extrinsic motivational factors, grades and parental influences. While extrinsic motivators can serve as a quick and enticing way to create motivation, they often time do not create lasting reasons for students to stay motivated. As discussed in the previous section, extrinsic motivation is similar to the small e “engagement,” which does not create lasting impacts for student learning.

**Intrinsic Motivation.** When students are motivated intrinsically, they experience motivation from something within themselves. If a student engages in an activity because they are intrinsically motivated, they do so to create and satisfy a positive, internal desire or feeling. Teachers can incite intrinsic motivation within students by learning about students on a personal level to determine what they are excited about. “When student interest is engaged, motivation to learn is heightened, and learning is enhanced. Personal interests are typically linked to a student’s strengths, cultural context, personal experiences, questions, or sense of need” (Tomlinson & Imbeau, 2010, p.16-17). When educators are able to tap into these characteristics within their students, both motivation and engagement rises. Intrinsic motivation can be related to the capital E “Engagement,” in that it has the potential to create deeper, longer-lasting connections to education.
CHAPTER 3
RESEARCH & METHODOLOGY

Design

This five-week action research study was based on the comparison of two lesson plans, one lesson that included Differentiated Instruction, and a lesson that included limited Differentiation. Differentiated Instruction is a collection of best practice teaching strategies with the goal of reaching every student in the most effective way to enhance student learning. The Control Lesson did not include Differentiated Instruction, and all students completed the same project and paperwork. The Test Lesson incorporated a variety of differentiated practices, which accommodated to student Learning Profiles, Interests, and Readiness levels by differentiating content, process, and product. The desired effect of this research study was to determine whether or not Differentiated Instruction has an impact on student engagement, satisfaction, and quality of artwork.

A variety of data collection methods were used, including written and observational tools. A rubric was used to measure and compare student engagement and satisfaction in both lessons. Observations were made and field notes were recorded daily; informal interviews and conversations with students were implemented as well. Photographs of students’ artworks were taken throughout the data collection period. Students completed a Learning Profile activity, used to help with differentiating the Test Lesson. They also completed a Self Assessment after each lesson with questions about their engagement and enjoyment. Data was collected and analyzed to make assessments about the level of effectiveness of Differentiated Instruction in relation to student engagement and enjoyment.
Participants and Setting

This study was conducted in a public high school in the Blue Ridge Region of Virginia, with a total enrollment of 1,348 students (318 student's enrolled in 9th grade, 344 students in 10th grade, 357 students in 11th grade, and 329 student's in 12 grade). Special Education services are offered to 12% of students, and 7% students receive ESL services. Free and reduced lunch is received by 30% of the student body.

At the time of the study, there were a total of 233 students enrolled in art classes at the school. A total of 88 students were enrolled in Drawing and Painting 1, and 22 were in the class period chosen for the study, and 21 students consented to participate in the study. Participants were enrolled in a Drawing and Painting 1 class, which met every other school day for one hour and thirty minutes.

Instrumentation:

The usage of Differentiated Instructional practices in the Test Lesson were employed with the hypothesis that these practices would further student engagement and increase satisfaction. Differentiated activities were designed around student Readiness, Interest and Learning Profile, and curricular considerations; adaptations were made for Content, Process, and Product.

Grouping strategies were used in the Test Lesson to strategically place students with others during various tasks, depending on Readiness, Interest, and Learning Profile. For the initial group work, students were divided based on Readiness level and Learning Profile into Mixed-Ability groups, placing highly ready student's with those we were not as confident with their art skills. Students were then grouped based on Interest for the collaborative Still Life assignment. Based on their preference for how to create the still
life, students were placed in groups accordingly in hopes of having them as engaged as possible. When completing their drawing assignment, students chose the project option in which they were most interested, and were pulled out for small group instruction daily. Differentiation also was presented for the critique, where students conducted research and completed a critique based on their Interest and Learning Profile.

Initial content and instruction in the Test Lesson stayed consistent and did not included limited differentiation, as mentioned in Chapter 1. Content was modified when students completed their critique, where they chose their own content to explore. Process was modified throughout the Test Lesson, including the collaborative Still Life creation activity, and varying instruction for project options and critiques. Differentiation of Product occurred when students chose how to complete their drawing and critique.

During both the Control and Test Lessons, a variety of data collection methods were implemented. A rubric was made for each of the lessons taught, with assessment criteria specific to each individual lesson. Points were assigned to each category of the rubric, and an average was taken from both lessons and compared to show positive or negative growth or no change. The rubric also allowed for reflection, notes, and descriptions of student engagement and growth. Daily observations and informal conversations were accompanied by detailed field notes and descriptions to document students during work time. Photographs of student's artworks were taken throughout both the Control and Test Lessons to document process and progress. Students contributed to the data collection through each of their Self Assessments (1, 2, and Comparison). The answers from these Self Assessments were then compared with my field notes.
Role of Researcher:

I have been an art educator in the public high school setting for the past four years. My teaching experiences include Drawing & Painting 1 (formerly Introduction to Drawing & Painting), and Drawing 2 (formerly Advanced Drawing). In these classes, I have had the opportunity to work with a vast population of students, including students who are highly ready, students performing on-grade-level, and students with special needs and language barriers. I have begun to create and teach lessons that accommodate to the diversity of learners present in my classroom. Special considerations have been made to help ensure that learners, despite their current level of readiness, are provided with an equitable learning environment in which they can feel safe to explore and learn.

For this study, I assumed the role of both teacher and researcher as a participant observer. I presented two lessons, a Control and a Test lesson, then collected data from each lesson through field notes, personal reflections, rubrics, and student self-evaluations. The findings from this study served to inform my own teaching practice about whether Differentiated Instruction had a positive, neutral, or negative effect on student engagement and satisfaction, and whether it was a worthwhile endeavor to pursue further.

Procedure:

Prior to beginning the study, permission was granted by the school and school system to conduct research. Written consent was also received from all students from whom data was collected. All required paperwork was approved by the Institutional Review Board at James Madison University and the school system in which the research was conducted. As per the IRB, a coworker distributed and collected the consent and assent forms and kept them in a locked drawer in the art office to which I did not have
access. Only after both units were completed and grades had been assigned was I granted access to the list of students who had consented to participate in the unit.

The procedure of this lesson was organized into two units of instruction, a Control Lesson which incorporated minimal Differentiated Instruction and a Test Lesson that was embedded with multiple differentiated practices. The Control Lesson focused on the teaching, understanding, and application of the Elements of Art and Principles of Design through note-taking, creating a drawing, and completing a critique. Instruction was given and students took notes, which consisted of written and drawn examples of each Element and Principle. Several notes were taken and examples drawn before students applied their knowledge to a graphite drawing. The back-and-forth process of taking notes and working on the drawing continued until all of the Elements of Art and Principles of Design were taught. Student's completed their drawing by following a set of instructions and a rubric stating what the drawing must include. Upon completion of the notes and drawings, students completed a critique to demonstrate their understanding of the Elements of Art and Principles of Design. To complete the unit, students completed a Self Assessment which analyzed their overall feelings of engagement and satisfaction. The drawing, critique, and Self Assessment were collected and assessed against a project rubric, and a teacher-made rubric which correlated with the research questions of this study. During this unit, all students completed the same notes, project, critique, and Self Assessment.

The second unit of instruction was the Test Lesson, which incorporated Differentiated Instructional practices and focused on the theme of Symbolism and Storytelling. Student's took notes on multiple ways to draw, and then practiced them by
rotating around the room to various drawing stations. Each station had a task relating to one of the ways to draw. On the final day of the Control Lesson, student's completed a Learning Profile activity which was used to determine the grouping for the Test Lesson. Students were placed in these groups at the beginning of the lesson. A PowerPoint including notes and images was shown. Student's worked in their groups to create a story about the Still Life they were shown, and shared their story with the class. They then worked together to find and label all of the symbols in the artwork. Following the PowerPoint, students were re-assigned to groups based on their preferred method of creating their own still life in relation to a chosen theme. Still Lifes were created and each student received a printed photograph for their project.

Depending on student readiness and confidence with the task, students had the choice to work smaller or larger on their drawing. Instruction was given on how to create a grid and students created a grid on their photocopy and on their drawing paper. Students used the grid to sketch their still life in proportion. Instruction was given and students took notes and practiced on multiple examples to learn how to use Value and shading with graphite. Four project options were introduced for adding Value and completing the work of art, and students chose the project they were most interested in completing. Small group instruction was given based on project options throughout the remainder of the unit.

Upon completion of the drawing, students researched an artist who created artworks with the same theme as the unit. Student's chose between four options based on their Interest and Learning Profile and completed a critique about their chosen artist and artwork. Lastly, student's completed the same Self Assessment as the Control lesson, with
additional questions that compared their engagement and satisfaction between the two units.

During this unit, students completed the same notes on the theme, artists, drawing techniques, and shading techniques, and participated in the same rotation drawing activity. They also completed the same Self Assessment. Student's had options for creating their Still Life, shading their drawing, completing research, and which critique format to complete. This unit offered many differentiated options based on student Readiness, Interest, and Learning Profile.

**Data Analysis:**

The data collected in this study was analyzed in three ways. First, data was collected from rubrics that assessed both the Control and Test Lessons to determine if students demonstrated growth between the two projects based on project guidelines. The rubric was based on the Lesson Objectives and the Virginia Standards of Learning. These rubrics also provided written feedback to each student about his/her artworks. Second, data was collected to assess the correlation between teacher and student perceptions of engagement and satisfaction. Data was correlated from teacher observations, notes and an overall rubric comparing both lessons with student Self Assessments. Third, data was analyzed and coded to draw conclusions about student motivation and satisfaction during both lessons. Information gathered from Student Assessment 1, Student Assessment 2 and Student Assessment – Comparison were all analyzed to find patterns and answer research questions. Photographs were taken as visual evidence of student outcomes.
**Trustworthiness of Action Research:**

Triangulation occurred in order to ensure validity of collected data. Evidence was corroborated from teacher notes, journals, conversations with students, and student self-evaluations to compare data across a variety of collection methods for the purpose of analyzing and coding qualitative data. Assessing data from a range of sources added to the validity of the study. Also, findings were assessed by another art teacher in the district to ensure that the conclusions found were sound and demonstrated a lack of bias.
CHAPTER 4
DATA ANALYSIS AND RESULTS

This chapter presents the findings collected through observations, field notes, reflective journals, formative and summative assessments, and student Self Assessments, as related to the guiding research questions of this study. Data has been analyzed and sorted into several sections, according to data collected during the Control Lesson and Test Lesson, respectively. These two sections take into consideration data collected through observations during the notes, studio time and critique portions of the lesson, and answers from the students’ Self Assessment. The Test Lesson also includes observations from group work. The final section compares and contrasts the findings of both the Control and Test lessons, from both observations and student Self Assessments. These sections and subsections represent the various types of activities as documented by my observations and was reflected upon by the students.

Demographics and Data Collection

This research was conducted in my 3rd period class, which met every other day for one hour and thirty minutes. The research was conducted over 13 class periods, spanning five and a half weeks. Of the 22 students registered for the class, 21 students and their guardians consented to participate in the study, and one student who is 18 consented for herself, however, due to excessive absences during the data collection period, her data was not included in the final analysis. Thirteen students identify as female and eight identify as male. Of the participants, seven students are freshman, three students are sophomores, eight students are juniors and three students are seniors. Ages of participants range from 14-18 years of age. According to school records, two
participants have Individualized Education Plans (IEP’s), one student has a 504 Plan, and one student receives accommodations as per a Child Study.

Data was collected for this study in a variety of ways. I took notes on student behaviors, including on and off-task behaviors, cell phone and ChromeBook usage, and social interactions and behaviors that did or did not indicate engagement with given tasks. This information was recorded on a blank seating chart, which was coded with numbers to protect student identity. After each class period, I recorded important information in a journal about individual students and the class as a whole. I also recorded notes about task-related behaviors and engagement with the various elements of the unit, including notes, studio time, group work and critique. Students contributed to the data collection through their projects, critiques, and Self Assessments. The information gathered from each of these was considered in the overall findings of this research.

Control Lesson – Limited Differentiation

Observations

During the Control Lesson, engagement was determined by student demonstration of on-task behaviors while actively participating in the task at hand. Engagement included on-task behaviors such as working diligently at a task, focusing on their work, limited or no cell phone usage, remaining at their seats during note-taking and studio times, conversing with classmates about the task with limited distracting socialization that kept students from being productive, etc. Off-task behaviors, which indicate lower engagement, include frequent cell phone usage, wandering around the classroom, overly socializing and distracting others, not working on the task at hand, staring off into space, lack of productivity, etc.
Because each class period is an hour and a half long, it is expected that students will demonstrate one or more off-task behaviors throughout the period. Therefore, rankings were given for overall engagement for each portion of the unit, with special notes taken if a student deviated drastically from their common behavioral patterns. In accordance with the student Self Assessment, student engagement was ranked on a scale of 0-5: 0 = No Engagement, 1 = Slightly Engaged, 2 = Partially Engaged, 3 = Somewhat Engaged, 4 = Mostly Engaged, and 5 = Fully Engaged. My rankings of student engagement were based on in-class behaviors as documented on the seating chart and journal. I assigned these ratings at the end of the Control Lesson, prior to reading the student Self Assessments.

Notes. During the note-taking portion of the unit, which occurred periodically over the course of three class periods, students were responsible for both writing and drawing examples of each of the Elements of Art and Principles of Design. Instruction was given and examples were drawn on the board for students to copy into their notes. The note-taking process was spread across three class periods, and was punctuated by segments of work time, which provided opportunities for students to apply what they had learned from the notes to their drawing.

From my observations, students kept up well with the pace of the notes. Students were able to write and draw examples in a timely manner that was overall consistent with their peers. In particular, Student 1 (S1), S11, and S18 worked very quickly and commonly were finished drawing their examples before others. At several points on Day 2, S21 got behind on her notes and had to borrow them from a classmate to complete. It
was noted that students who took notes either very quickly or very slowly were most commonly the students who became less engaged with their notes throughout the process.

On the first day of the unit, those who finished quickly were more likely to use their phones while they waited for their peers to complete the task. However, after students had begun their drawing, some worked on their drawing while they were waiting on their classmates to finish their notes. Some students reverted to their phones, while other student's doodled, drew or sat quietly. S7, S12, and S19 were habitual phone users on all three note-taking days. On the third day of notes, S7 was charging her phone; and since she did not have it as a distraction, she was more engaged in the lesson and in taking the notes. Also, between days two and three, I spoke with the mother of S12 about his cell phone usage. It should be noted that on day three, he did not use his phone during class at all, post-parental conversation. Overall, cell phones were the greatest contributing factor of distraction during note taking. Students are not supposed to use their cell phones during the notes portion of class. However, as documented here, students would periodically use their phones, and were prompted to put them away when they were to be working.

During the note-taking portion of Days 2 and 3, S22 continued to work on his drawing, dedicating only about 20% of his time to the notes. Three students were habitual phone users on each of the note-taking days, two of which required redirection at least once per class.

Based on conversations I had with students, those who had more art experience, including classes in both middle and high school, showed a tendency to work more quickly and finish their notes sooner. These same students, S1, S9, and S17 in particular,
showed signs of low engagement during the notes, including phone usage, staring off into space, and doodling.

Overall, the level of engagement during the notes portion was average. Based on my observations throughout the unit, in accordance with the aforementioned scale of 0-5, the majority of the class (66%) were either Somewhat Engaged (33%) or Mostly Engaged (33%). The overall average of these observations is a 3.24, which reflects students being Somewhat Engaged. This numerical average supports the observations made. The following chart represents teacher observations of student engagement during Control Notes.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 1: Teacher Observed Student Engagement During Control Notes

**Studio time.** Studio time was considered uninterrupted time in which students were required to work on their projects, including planning, sketching, adding the Elements of Art and Principles of Design, finishing their drawings and checking them against the rubric, as well as mounting and turning in their projects. During Days 1-3, class time was divided between notes and studio time. Day 4 was strictly used for studio time.

Throughout the studio time, students appeared to be overall engaged with the materials and their drawings. Students did not hesitate to ask for help with directions, materials, rubrics or how to improve their drawing. While working, students interacted with me about their projects and used vocabulary from the lesson. The majority of
students demonstrated on-task behaviors during the greater part of the work time. From my observations, I noted that overall, 43% of students were Somewhat Engaged, 29% were Mostly Engaged, 14% of students were either Fully Engaged or were Slightly Engaged throughout the four work days. The overall average of these observations is a 3.45, which reflects students being Somewhat Engaged. This numerical average supports the observations made.

On Days 1 and 2, students were very quiet. Occasionally, students would whisper to each other, but the class was reserved overall. S7, S18 and S20 were most commonly the individuals engaging in conversation. Twice, S18 and S20 had to be redirected back to their seats for distracting each other, and other students as well. During Days 3 and 4, the class as a whole became more alive. In the last two studio days, students began chatting with each other and became a little more sociable, although still overall reserved. Perhaps students felt more comfortable chatting on the later days because they felt more comfortable with how their project was going after having several workdays to plan it out.

As students began finishing the items on their checklist, many requested me to check their work. Students seemed genuinely concerned that they had met the requirements of the project, and included all components of the rubric. Some of the increased communication between students on Days 3 and 4 was due in part to students working with each other to check their drawing against the rubric. S22, who had otherwise been quiet and kept to himself, offered help to S18 on several occasions when he became confused or was not sure what to do. This dialogue was encouraging for S18
and helped him stay focused and engaged and increased his confidence through the remainder of his project.

On Day 2, S11 became very distraught, ripped her drawing apart, and cut a new piece of drawing paper to begin again. When I confronted her about her actions, she claimed that she hated the drawing and wanted to start over. Throughout the workday, she asked for assistance many times, and I offered her advice and sketched out some ideas for her on scrap paper. The student seemed pleased with my offerings, yet remained unsure about her aesthetic choices throughout.

As documented in my field notes, cell phones and socializing with peers were the two most contributing factors to off-task behaviors and lessened engagement during studio times. It was noted that the more freedom students have to work independently, the more likely they are to demonstrate off-task behaviors, as seen during studio time. Six students, S5, S6, S7, S9, S12, and S20 were frequent and habitual cell phone users. Of these students, S5, S6, and S9 repeatedly used their phone briefly (30 seconds or less) multiple times during the class period. The other students, S7, S12, and S20 had to be redirected back to the task at hand at least twice, and S12 had to be redirected to his work four times throughout the studio time. S7, and S12 exhibited frequent off-task behaviors, including excessive phone use, staring at their work yet not working, recurring trips to the bathroom and demonstrated apathy towards their assignment.

On Day 4, the final workday, students finished at varying times. As previously mentioned, in order to ensure students enough time to finish their critique, all students completed the critique the following day. If student's finished and turned in their drawing on Day 4, they used the remainder of the class to work in their Visual Journals.
The following table summarizes the level of each student's overall engagement throughout the four days of Studio Time during the Control Lesson, as observed by the teacher.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>9</td>
<td>6</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 2: Teacher Observed Student Engagement During Control Studio Time.

**Critique.** Although there were few verbalized complaints or issues with the critique, this portion of the lesson experienced the least amount of engagement. Students were provided with a printout of the standard, departmental introductory critique form used in all of the art classes at this school. The image was provided both on the Google Classroom, and on paper copies. Students were allowed and encouraged to use their notes to complete the assignment. All students were provided the same image and same worksheet to complete (See Appendix A).

From my observations, 43% of students appeared to be Partially Engaged or Somewhat Engaged. Most students worked with minimal distraction to complete the critique. The classroom appeared as if the students were taking a test - the room was quiet with eyes occasionally darting around the room as if they were nervous. The atmosphere was cool and distant as while the students worked to complete the task. Students seemed impartial to the task and nobody appeared overly enthusiastic or energetic. The overall average of these observations is a 2.8, which reflects students being Partially Engaged. This numerical average supports the observations made. The following chart shows teacher observations of student engagement during the Control Critique.
In contrast to Notes and Studio Time, this portion of the unit saw the least amount of distractions, including cell phones and socializing. However, engagement was assessed as limited due to student behaviors – blank stares, taking extended breaks between questions, fidgeting, etc.

**Teacher Assessment & Grades**

**Drawing:** During the Control Lesson, students worked to create a Non-Representational drawing that included a variety of the Elements of Art and Principles of Design. Students were provided with a rubric that included a checklist with each of the Elements and Principles they were to feature in their drawings. Once students completed each of the items on the rubric, they were to fill the remaining space on their drawing however they saw fit, keeping in mind the Principles of Movement, Balance, and Contrast. When students finished their drawings, they mounted them on black paper and turned them in to the appropriate cabinet. Student projects were then graded against the rubric.

As seen in the table below, students were successful with this project, and demonstrated mastery of the objectives. Over half, 57%, of students earned an A- or better on their drawing and 43% earned a B- or better. The average grade for the drawing was a 90.1%, which closely represents the median of 92%. The following chart represents students grades for the Control Drawing, based on the teacher-rubric.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>9</td>
<td>4</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 3: Teacher Observed Student Engagement During Control Critique.
Table 4. Student Overall Grades – Control Drawing.

Critique: After students finished their drawing for the Control Lesson, they then completed a Critique on a pre-made critique form. All students used the same critique form to answer questions about *Composition VII*, an oil painting on canvas by Wassily Kandinsky. Students were allowed to use their notes from the unit in order to complete the assignment.

As demonstrated in the chart below, the majority of students were successful in answering the questions on their critique, with 71% of students achieving an A- or better. 24% of students earned a grade in the B-range, and only 5% of students received a C. The
Majority of students demonstrated mastery of the objectives through their answers on the critique form. The average grade on the Control Critique was a 93%, which closely reflects the median of 94%. The following chart represents student grades for the Control Critique.

<table>
<thead>
<tr>
<th>Student</th>
<th>Test Lesson Critique Grade out of 100</th>
<th>Test Lesson Critique %</th>
<th>Test Lesson Critique Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>96</td>
<td>96</td>
<td>A</td>
</tr>
<tr>
<td>S3</td>
<td>86</td>
<td>86</td>
<td>B</td>
</tr>
<tr>
<td>S4</td>
<td>86</td>
<td>86</td>
<td>B</td>
</tr>
<tr>
<td>S5</td>
<td>95</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S6</td>
<td>94</td>
<td>94</td>
<td>A</td>
</tr>
<tr>
<td>S7</td>
<td>98</td>
<td>98</td>
<td>A+</td>
</tr>
<tr>
<td>S8</td>
<td>100</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S9</td>
<td>98</td>
<td>98</td>
<td>A+</td>
</tr>
<tr>
<td>S10</td>
<td>99</td>
<td>99</td>
<td>A+</td>
</tr>
<tr>
<td>S11</td>
<td>94</td>
<td>94</td>
<td>A</td>
</tr>
<tr>
<td>S12</td>
<td>78</td>
<td>78</td>
<td>C+</td>
</tr>
<tr>
<td>S13</td>
<td>93</td>
<td>93</td>
<td>A</td>
</tr>
<tr>
<td>S14</td>
<td>96</td>
<td>96</td>
<td>A</td>
</tr>
<tr>
<td>S15</td>
<td>89</td>
<td>89</td>
<td>B+</td>
</tr>
<tr>
<td>S16</td>
<td>96</td>
<td>96</td>
<td>A</td>
</tr>
<tr>
<td>S17</td>
<td>99</td>
<td>99</td>
<td>A+</td>
</tr>
<tr>
<td>S18</td>
<td>88</td>
<td>88</td>
<td>B+</td>
</tr>
<tr>
<td>S19</td>
<td>94</td>
<td>94</td>
<td>A</td>
</tr>
<tr>
<td>S20</td>
<td>92</td>
<td>92</td>
<td>A-</td>
</tr>
<tr>
<td>S21</td>
<td>88</td>
<td>88</td>
<td>B+</td>
</tr>
<tr>
<td>S22</td>
<td>94</td>
<td>94</td>
<td>A</td>
</tr>
</tbody>
</table>

Table 5. Student Overall Grades – Control Critique.

**Self Assessment**

Upon completion of the Control Lesson, students completed a Self Assessment comprised of fourteen questions that required students to reflect on their experiences.
during the unit. They were encouraged to give honest and open feedback and be authentic and thoughtful in their responses. Students were reassured that their honest feedback would be taken into consideration as I plan units for the rest of the year. Each of the questions from the Self Assessment are listed below, accompanied by summaries of student answers.

1. **Give your drawing a title.** Students created individualized titles for their drawings. Some students based their titles on the Elements of Art and Principles of Design, which were very descriptive, while others titles were more imaginative.

2. **Describe your drawing.** Students described their drawings in several words or sentences by identifying the Elements of Art and/or Principles of Design.

3. **What is the strongest part of your drawing? What do you feel you did a particularly good job on in your drawing? Why?** Student answers can be broken down into two main groups, Elements of Art and Principles of Design. Among the Elements of Art, six students felt that Shape was the strongest part of their drawing. One student felt that the six shapes they were required to add, according to their rubric, were the strongest part of his drawing. Patterns were the strength for six students, while Textures and Lines were each the strength for two students. Ten students reported feeling as though the Shading/Value was the strongest part of their drawing for a variety of reasons, including S11 who stated the strength of her drawing was “the black parts, because it shows mood.” Also, S10 wrote, “I think that I did good with the stippling because of the way it changes [value].” Three individual students felt that a particular Principle of Design was the strength of their drawing.
The student responses are documented in Diagram 1. Each bubble reflects a student answer. Some students provided multiple answers, therefore there are more bubbles than students. The tally marks next to an item indicate the number of students who indicated that item in their written response. Additional details from student responses trail off the item topic. Answers were grouped and arranged based on recurring topics or themes. The following diagram represents student answers from the Self Assessment 1 in regards to the Control Lesson.

Diagram 1: Topics of Student Responses to Self Assessment 1, Question #3.

4. **What is the weakest part of your drawing? What do you feel could use improvements?** Similar to question 3, two main themes emerged from student answers, Elements of Art and Principles of Design, with question four having an additional category for Craftsmanship. Most commonly, students felt that Value was the weakest part of their drawing. Thirteen comments were made about Value, including not being
sure or satisfied with where to place the values, and struggling with creating a range of values. Four students claimed that their lines could have been improved, and two students felt that the Negative Space needed more attention. Concerns about Principles of Design included Contrast, Variety and Unity, for example S17 stated that in relation to Unity, she “got so involved in the individual sections that [her] overall cohesion could have been better.” Outside of these two main categories, three students commented that the overall Craftsmanship could have been improved, and one student felt their drawing could have been more creative. The following diagram represents student answers from the Self Assessment 1 in regards to the Control Lesson

Diagram 2: Topics of Student Responses to Self Assessment 1, Question #4.

5. Rate the amount of effort you put into this drawing. The average rating for the amount of effort was 3.95, reflecting the mode, which was a rating of 4, A Lot of
Effort. This rating shows that the majority of students invested time and effort into their drawing. The following table represents student answers from the Self Assessment 1 in regards to the Control Lesson.

<table>
<thead>
<tr>
<th>Level of Effort</th>
<th>0 - No Effort</th>
<th>1 - Slight Effort</th>
<th>2 - Partial Effort</th>
<th>3 - Some Effort</th>
<th>4 - A Lot of Effort</th>
<th>5 - Maximum Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Student Recorded</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>12</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 6: Student Ratings of Effort During Control Lesson.

6. Overall, how satisfied are you with your drawing? Explain your rating.

Based on the answers students provided, reasons for overall satisfaction can be grouped into two main categories: Formal Properties, and Personal Investment, with the subsections of Lack of Satisfaction, Disinterest, and Effort. Three students claimed that various Elements of Art, Value, Space and Pattern, were the reason they weren’t as pleased with their drawing. In the Formal Properties category, two students believed Color could improve their drawings; S6 felt that the drawing would have been better “If there was color added to the project because I think that color attracts more people than just black and white.” and S4 wrote that “It may need some color in my opinion.”

Students whose answers are within the Personal Investment categories were balanced between positive and negative reactions to their drawings. Two students claim that their drawing did not turn out the way they wanted them, hence their lower rating, and three students did not like the project. Three students commented that their drawing could have been better, but it also could have been worse. In her explanation, S8 reflected that, “While I spent hours upon hours working on this project, there were lots of things I should’ve improved on but didn’t due to poor time management.” Overall, twelve comments were made about a Lack of Satisfaction or Disinterest with the project.
In contrast, nine students made positive comments to defend their overall satisfaction rating. Five students stated that they put in effort and tried. Two students said that they did their best, including S9 who stated “I give everything. I do my best, therefore it’s the best work I can do so I love it.” The following diagram represents student answers from the Self Assessment 1 in regards to the Control Lesson.

Diagram 3. Topics of Student Responses to Self Assessment 1, Question #6.

The mixture of answers reflects the average rating of satisfaction, 3.48, Somewhat Satisfied. A rating of 4 – Mostly Satisfied was the median rating of satisfaction. The following table represents student answers from the Self Assessment 1 in regards to the Control Lesson.
Table 7. Student Ratings of Overall Satisfaction with Control Drawing.

7. What would have made you more satisfied with your drawing? The answers to question seven were varied, but can be broken down into three main categories, Formal Properties, Effort and Craftsmanship. Ten students comment on the Formal Properties, four of which said Color would have made them more satisfied with this drawing. Other students commented on wanting to improve Value, Line and Composition. Through honest reflection, three students claimed that had they put in more effort; for example, S7 stated that she should have “tried more towards the end.” Additionally, three students wrote comments on improving their craftsmanship to enhance their satisfaction. Another four students claimed that there was not anything that could have made them more satisfied. The following diagram represents student answers from the Self Assessment 1 in regards to the Control Lesson.
Diagram 4. Topics of Student Responses to Self Assessment 1, Question #7.

8. Which part of the lesson was most interesting? The majority of students agreed that learning about and applying the Formal Properties, the Elements of Art and Principles of Design, were the most interesting part of the lesson. Sixteen comments were made in regards to finding the Formal Properties most interesting. Six students answered value, four answered texture, and two answered line and patterns. Additionally, two students agreed that notes were the most interesting part of this unit. The following diagram represents student answers from the Self Assessment 1 in regards to the Control Lesson.
Diagram 5. Topics of Student Responses to Self Assessment 1, Question #8.

9. Which part of the lesson was least interesting? This question can be broken into three categories, Formal Properties, Notes and Nothing. As seen in many of the answers provided by students, the Formal Properties are a recurring factor, along with Notes. The majority of students identified specific Elements of Art or Principles of Design for what they found least interesting. Of these, Lines and Shading were the least interesting for students. Four students commented that Notes were the least interesting component. A total of five students said that there was not anything that did not interest them. The following diagram represents student answers from the Self Assessment 1 in regards to the Control Lesson.
10. Rate your level of engagement during the NOTES portion of the unit. The class average level of engagement with Notes was 3.33, Somewhat Engaged. In contrast to the majority, S22 ranked his level of engagement with the Notes as 0 - No Engagement. He stated that this project would have been better “if we weren’t so bombarded with paper after paper…” Also, S22 spent much of the note taking time working on his drawing, so this rating does not come as a surprise. Other comments included S12’s understanding that they should have taken better notes, and that S16 has trouble with zoning out during notes. S19 requested that there were “less papers to fill out.” Additionally, S9 commented, “It wasn’t bad, but who likes to take notes? But we
have to do it.” The following table represents student answers from the Self Assessment 1 in regards to the Control Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>5</td>
<td>7</td>
<td>5</td>
</tr>
</tbody>
</table>

Table 8. Student Rating of Engagement During Control Notes.

11. Rate your level of engagement during the DRAWING portion of the unit.

The class average level of engagement was 3.9 overall, the highest score, indicating the highest level of engagement during the unit where most students were either Mostly Engaged or Fully Engaged. During the drawing portion of the unit, students had more opportunities to personalize their drawing and take ownership for their work. Despite having a rubric, this portion of the lesson allowed students the most freedom and provided the least structure. The following table represents student answers from the Self Assessment 1 in regards to the Control Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>

Table 9. Student Rating of Engagement During Control Drawing.

12. Rate your level of engagement during the CRITIQUE portion of the unit.

The overall rating of the Critique portion was 2.95, Somewhat Engaged. This was the lowest ranked portion of the unit. Similar to the Notes portion of the unit, the Critique did not offer students choices, and was highly structured. Many students viewed it as a test-
like experience, which created apprehension and disinterest. The following table represents student answers from the Self Assessment 1 in regards to the Control Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>8</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 10. Student Rating of Engagement During Control Critique.

13. Rate your level of OVERALL engagement throughout the entire unit.

The Overall rating of engagement was 3.9, reflecting that students were Mostly Engaged with the unit as a whole, including Notes, Studio Time, and Critique. The mode was 4 - Mostly Engaged, which reflects that 76% students felt at least Mostly Engaged, and 24% of students felt Fully Engaged. The following table represents student answers from the Self Assessment 1 in regards to the Control Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td>11</td>
<td>5</td>
</tr>
</tbody>
</table>

Table 11. Student Overall rating of Engagement During Control Lesson.

14. What would have made you more engaged during the unit? What could have been done differently so that you would have been more engaged with the tasks of the lesson? Students came up with a variety of answers for this question. The results can be broken into five main groups, Notes, Hands-On, Color, Effort and Creativity. Six students said that the Notes portion could have been more engaging. Two students said there were too many notes taken. S16 said she had trouble zoning out during notes and
S12 claimed he should have taken better notes because he was not engaged and got off task. Three students said they wished there were more opportunities for Hands-On experiences. For example, S1 said that she was mostly engaged but would have been pleased “if there were to be like an activity for each part [of the notes]…” Two students felt that they would have been more engaged if the unit involved color, especially S10 who wrote, “If there was color added to the project because I think that color attracts more people than just black and white.” Three students identified Effort as something that would have made them more engaged. In contrast, S15 said that, “When I got into it, I was really focused and encouraged to not get distracted.” The remaining answers varied greatly, from wanting more room for creativity, to realizing a need to try harder or pay more attention. One student commented on needing to pay more attention, while another said they should have tried harder on their drawing. Most responses were thoughtful and constructive. S22, who ranked his overall engagement with the lesson a 1, stated the following on his Self Assessment, “If we had more class time without as many interruptions. If we got to say the number of lines and such we had to put in in. If it wasn’t bombarded with paper after paper about the project. If it wasn’t the first(ish) project we did; because it left some negative impressions… Highly disappointed. 1/10.” The following diagram represents student answers from the Self Assessment 1 in regards to the Control Lesson.
Diagram 7. Topics of Student Responses to Self Assessment 1, Question #14.

**Test Lesson - Differentiated Instruction**

**Observations**

The data presented in this section comes from direct observations of students during Notes, Group Work, Studio Time, and Critique times. Data was collected in the same way as the Control Lesson with the same topics of focus.

**Notes.** During this portion of this unit, students wrote and drew examples of the notes as I gave whole-class instruction. To begin, students took notes on various ways to draw, and drew examples to practice each of the techniques, Dot-To-Dot, Shape Breakdown, Contour Line, Blind Contour Line, Grid and Upside Down. Following this
portion, students rotated around the classroom to different tables to create drawings. At each table, there was a Still Life already set up. When students arrived at their new table, they drew the still life using charcoal with the drawing techniques they had just learned, including Dot-to-Dot, Shape Breakdown, Blind Contour, Modified Contour, and sketching.

During the initial notes portion, the question and answer portion between students and myself was very slow. Students were not forthcoming with their answers, and the same few students were the only ones who answered. I found myself doing the majority of the talking and explaining, and attempting to move through the notes in a timely fashion. At one point, I had to redirect the entire class back to the task. Students became very chatty and were checking their phones, and were becoming restless. Fortunately, this was towards the end of the note-taking portion of the day. The average rating of this notes portion was 3.24, Somewhat Engaged, and the median rating was 3- Somewhat Engaged. The following table represents teacher observations of student engagement during the Test Lesson How-to-Draw Notes.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>11</td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 12. Teacher Observed Student Engagement During Test Notes – How-to-Draw.

Although the students were less than enthusiastic during the notes portion, engagement and excitement resumed when the rotation drawings began. Due to a lack of time, we resumed the rotation drawings the following class period. The majority of the students were engaged throughout the rotation drawings. When students arrived at each
station, they were instructed on which drawing technique to use, and told a time limit they would have to complete their drawing. I found that when a time limit was assigned, students remained more engaged because they knew there was a deadline to meet. Therefore, students were less likely to procrastinate or get off task.

At the last rotation, students had the opportunity to choose which still life they wanted to use to create a more finalized drawing. They were allotted more time to focus on creating a comprehensive drawing, including details and color. Although most students were overall engaged and worked throughout the drawing time, S7 and S12 they both “finished” their drawings very quickly and reverted to their cell phones. During the final drawing, S18 and S19 also became disengaged throughout the work time. S6, S7, S18, and S19 were all at the same table and as one’s engagement began to dwindle, the rest started to trickle off-task as well. I was working with S1 and had to redirect the students twice, and on the second time I had them return to their assigned seats and work on an unfinished task from the previous notes. The average engagement during the rotation drawing was 3.71 – Somewhat Engaged, and the median was 4 – Mostly Engaged. The following table represents teacher observations of student engagement during Test Lesson rotation drawings.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>4</td>
<td>10</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 13. Teacher Observed Student Engagement During Test Notes – Rotation Drawings.
Following the rotation drawings, students glued their examples into their Visual Journals. At this point, students also glued in their Symbolism and Still Life notes. As a preface, they were told they would be doing group work after a brief note taking session. The promise of group work seemed enticing for many students. Students were provided with paper copies of the notes with blanks left for them to fill in (skeleton notes). While I lectured, students filled in their notes with the answers from the PowerPoint. During this activity, students seemed on task and stayed on pace. They filled in the notes while I lectured. This is the first time I had used skeleton notes, and students seemed appreciative. With both the Control Lesson notes and the previous notes from this section, students had written and drawn answers on their own hand-assembled notes. These were much more straightforward and relatable to their other classes. I believe this contributed to the smooth note-taking and lecture portion of the unit. The mean rating during the Still Life notes was 4.29, Mostly Engaged, and the median rating was 5 – Fully Engaged. The following table represents teacher observations of student engagement during the Test Lesson Still Life Notes.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>5</td>
<td>11</td>
</tr>
</tbody>
</table>

Table 14. Teacher Observed Student Engagement During Test Notes – Still Life Skeleton Notes.

Following the Still Life notes, students participated in the group work activities (please see the following section) and began working on their drawing. After all groups created their still life, a hard copy was given to students and I gave whole-class
instruction on how to create a grid on their photocopy and on a piece of drawing paper. Then, students began to draw their still life.

On day four of the Test Lesson, I had students take a break from their drawing to take notes on shading. Students prior knowledge about value and shading varied significantly, so I gave whole class instruction on the differences in drawing pencils and how to use them properly. Additionally, I gave instruction on how to shade each of the forms – cube, cone, cylinder, sphere – that students glued into their notes. As an entire class, I drew the examples on the chalkboard and asked students to help me label the drawing with the correct values. Students were much more willing to participate as a result of whole group instruction. At least two thirds of the students spoke up with the values to be added, which is in great contrast to the three students who spoke up during the Control Lesson. Students were engaged throughout the duration of the value and shading notes. Between labeling their notes and shading, all students were working on their examples. When broken down and labeled by value, student were able to master adding value to forms. If students finished their shading notes early, they were instructed to continue to work on their grid drawing. With the exception of S5, all students were able to keep up with the notes and complete them before the class period was over. The average rating for engagement was 3.8 Somewhat Engaged. The following table represents teacher observations of student engagement during the Test Lesson Shading Notes.
Overall, note taking in the Test Lesson was received differently depending on the type and duration of the notes. Student-made notes were less engaging. Short, skeleton-notes were the most well received as students actively filled in the blanks with information from the PowerPoint. During the notes, students were engaged with the shading demonstration and notes. Because this portion of the notes involved lecture, modeling and student practice, a variety of learners were engaged by the process. Also, because this portion provided students the opportunity to instantly apply information in a visual way, students didn’t perceive it as their accustomed, traditional type of “notes.” Instead, this portion of the lesson was digested as if it were studio time, in which the students ranked highest as Mostly Engaged or Highly Engaged for both the Control and Test Lessons. The following table represents teacher observations of overall student engagement during the Test Lesson Notes.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>7</td>
<td>10</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 15. Teacher Observed Student Engagement During Test Notes – Shading Notes.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>1.5</td>
<td>6.75</td>
<td>7.75</td>
<td>4.75</td>
</tr>
</tbody>
</table>

Table 16. Teacher Observed Student Overall Engagement During Test Notes.

**Group Work.** Prior to the beginning of the Test Lesson, students completed the My Way Survey in order to determine their preferred learning styles (See Appendix B). The survey was 50 questions and asked students to rate their interest of each question on
a scale of 1-5. Students then tallied their answers and added them together to determine their strongest preferences. Based on student answers, I used the category in which they ranked highest to determine grouping for the initial Group Work portion of the unit. Some students scored highest among two or more categories. These students were placed in groups based on one of their top-scoring answer.

<table>
<thead>
<tr>
<th>Learning Style</th>
<th># of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic</td>
<td>7</td>
</tr>
<tr>
<td>Service</td>
<td>6</td>
</tr>
<tr>
<td>Audio/Visual</td>
<td>5</td>
</tr>
<tr>
<td>Drama</td>
<td>3</td>
</tr>
<tr>
<td>Computer</td>
<td>2</td>
</tr>
<tr>
<td>Manipulative</td>
<td>2</td>
</tr>
<tr>
<td>Musical</td>
<td>2</td>
</tr>
<tr>
<td>Written</td>
<td>1</td>
</tr>
<tr>
<td>Oral</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 17. Results of MyWay Survey - Student’s Top Preference(s).

Based on the results of the survey, I split the class into seven groups. Seven students ranked highest for Artistic learning, therefore one Artistic learner was placed in each group. The rest of the groups were strategically arranged in order to group a variety of learners together. After the groups were determined, I changed the seating chart so that group members were seated together at the same table.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Artistic</th>
<th>Service</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 2</td>
<td>Artistic</td>
<td>Service</td>
<td>Computer</td>
</tr>
<tr>
<td>Group 3</td>
<td>Artistic</td>
<td>Service</td>
<td>Audio/Visual</td>
</tr>
<tr>
<td>Group 4</td>
<td>Artistic</td>
<td>Service</td>
<td>Musical</td>
</tr>
<tr>
<td>Group 5</td>
<td>Artistic</td>
<td>Service</td>
<td>Musical</td>
</tr>
<tr>
<td>Group 6</td>
<td>Artistic</td>
<td>Audio/Visual</td>
<td>Musical</td>
</tr>
<tr>
<td>Group 7</td>
<td>Artistic</td>
<td>Audio/Visual</td>
<td>Manipulative</td>
</tr>
</tbody>
</table>

Table 18. Student Groups Based on MyWay Survey.
While in the groups seen above, students took notes on Still Life, and then worked together with their group to create a story about a *Still-life composition with human skull, globe, books, crown, miter, bubbles, mussel shell with bubble pipe, holly crown on skull, watch on table, candlestick (with reflection of artist’s portrait)*, by Hendrick Andriessen. With their group, they were instructed to create a story based on the painting by Andriessen. Students did not get any background information on the piece. Rather, they created stories based on imagination and the objects in the artwork. Students worked with their group/table mates in order to come up with their narrative. Once completed, each group shared their story with the class.

When I prompted the students about the group assignment, many seemed excited and interested in the activity. I originally gave groups five minutes to work together, but extended group work to eight minutes so that each group had enough time to complete their story. Immediately after presenting the activity, students had a variety of questions involving the directions. Because they had not done group work in this class prior to this activity, many questions were about how the story should be written. I gave additional clarification to the whole class and students got to work creating their stories.

During this portion of group work, the majority of students appeared engaged. With the exception of S7 and S12, all students were engaged with the artwork, the story and with each other. The overall atmosphere of the class was lighthearted as students laughed and worked together. Undoubtedly, this was the most students had interacted and had the highest energy up to that point during the data collection period. Students talked with each other, discussing the various objects in the picture, and the potential meanings they held. Several students came up to the projector screen for a closer look, then
reported their findings back to their group. Group 1 finished very quickly and both group mates seemed very disengaged with the task. The student in Group 1 who is consistently the most highly engaged was absent. Group 3 was very engaged at the beginning, but engagement turned to socialization with a few minutes remaining during the work time. The remainder of the groups appeared to be working well together and staying on task.

When it was time to share each group’s stories with the class, it was initially difficult to get students quieted down and focused on listening to their peers. The excitement and change of pace from individual work proved enticing to students, but the transition back to whole class instruction proved less smooth. Group 3 had to be reminded to be respectful of their peers while other groups were sharing.

Based on the objects and symbols in the artwork, most groups came up with similar stories. Based on the crown and the skull in the image, most stories involved a king/queen/prince who had died. Some groups asserted that because of the globe, he/s was a traveler, or was trying to conquer the world. One group said that the king/queen was well loved because this was a memorial to his/her death and someone has brought flowers to the funeral. Overall, students were very perceptive in their analysis and storytelling. They were able to identify the major symbols and create meanings out of the individual elements in order to assemble an all-encompassing story. The average rating for engagement was 3.52, Somewhat Engaged, and the median was 4 – Mostly Engaged. The following table represents teacher observations of student engagement during the Test Lesson Group Work – Tell A Story.
<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>10</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 19. Teacher Observed Student Engagement During Group Work – Create a Story.

Following this group activity, I moved students into different groups. This time, groups were assigned by interest according to the answers from their Exit Ticket the day before. Students move to their new table with their new group members and created their still life. Three groups used objects from the classroom to build/construct their still life, two groups created a collage, and three groups used the computer. Instruction was given to the whole class about the objectives of the still life lesson – choose a theme and choose objects/images that work with your theme to tell a story or make meaning. I encouraged students to be thoughtful about their choices, and reminded them that whatever they chose for their still life they would be drawing. I advised them to only include objects or images they were interested in drawing. Following whole class instruction, I walked around to each group and gave individualized instruction. This allowed me to help direct students, discuss their theme, and offer advice and critique as needed.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
<th>Group 4</th>
<th>Group 5</th>
<th>Group 6</th>
<th>Group 7</th>
<th>Group 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Still Life Type</td>
<td>Objects</td>
<td>Objects</td>
<td>Objects</td>
<td>Collage</td>
<td>Collage</td>
<td>Computer</td>
<td>Computer</td>
</tr>
<tr>
<td># of Students</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 20. Student Groups Based on Exit Ticket.

Groups 1, 2, and 3 all got to work very quickly, searching through the cabinets for objects. In Group 2, S19 dominated, dictating the story as S16 and S21 collected and placed items. S16 was very timid, and although she seemed to enjoy working with her
group, she did not provide much input. After each group had a variety of objects and began to assemble their still life, I showed them how to hang up fabric to give the still life a background. When their still life was completed, I showed them how to use the digital camera, and each student took a photograph.

Groups 3 and 4 worked with magazines to create a collage. Group 3 chose their theme and got to work looking for images quickly. The three students worked diligently to collect and collage their pictures. Group 4 struggled to get their collage started. S18 in particular could not get focused on the task, which, in turn, caused S11 to get annoyed and lose engagement. I sat down and spoke with the two students and that helped get them focused on the task at hand. Together we chose a theme for their collage and discussed possible images they could include. After this, the two worked together well to complete the collage.

Groups 5, 6, and 7 all used the computer for their still life. Group 6 elected to use the still life creator on the National Gallery of Art (NGA) website to build a still life. Although both group members chose to use the computer program, S4 did a majority of the work. He chose most of the objects and arranged them on the screen while S5 watched. This is not surprising due to the fact S5 rarely socializes or interacts with peers. Group 7 began by using the NGA website, but did not find it satisfying for their theme. So instead, they used a Google search to find several images that fit their theme. Both students worked together to choose a theme and do research. The group chose 5 images for me to print, and settled on one image to draw. Group 5 used a Google search from the start to find a still life. In Group 5, S7 dominated the group work by choosing an image. When I spoke with them, S7 said she had chosen the artwork, and S20 agreed to
the same one. When asked if she wanted to choose her own image, S20 said that the image her group mate chose was fine. (Note: S20 asked to change her image during the middle of the next class period.) The average rating was 3.8, Mostly Engaged, and the median was 4 – Mostly Engaged. The following table represents teacher observations of student engagement during the Test Lesson Group Work – Create a Still Life.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>9</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 21. Teacher Observed Student Engagement During Group Work - Create a Still Life.

During group work time, the majority of students were Mostly or Very Engaged with the task on hand. Based on student interactions, the majority of students enjoyed working in groups and conversing with their classmates. Engagement was comparable between both activities. Students were active in their conversations, were respectful and encouraging of their peers. And the thoughts and opinions of those students who actively participated in the activity were reflected in the stories they shared with each other. This activity was a positive reflection of how strategic grouping can be effective in the classroom.

Overall, the majority of students were Mostly or Very Engaged. Reasons for students not being engaged included disagreeing with their group members (on theme or objects/images), needing clarification on the task, or being shy. Those students who are shy, namely S5, S16, and S20, were consequently the students who appeared least engaged. Students with strong personalities naturally became the leaders of their groups,
including S1, S7, and S19, and were highly engaged. The following table represents teacher observations of overall student engagement during the Test Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3.5</td>
<td>9.5</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 22. Teacher Observed Student Overall Engagement During Test Group Work.

**Studio Time.** During the Test Lesson, students did not experience pure Studio Time until the end of Day 3, and the beginning of Day 4. Days 1-3 were filled with notes and Group Work. At the end of Day 3, students had time to work on putting a grid on their Still Life photograph, and on their good drawing paper. At the beginning of Day 4, students returned to the seats in which they started the unit (grouped according to Learning Style determined by the MyWay Survey). During Day 4, students used the first half of the class period to work on their grid. As they finished, students began to create their Still Life contour drawing according to their photograph. While students were working on their grid, S10 sighed and said, “Ugh, I don’t want to do this,” in reference to creating a grid. After a little encouragement, he completed his grid and began his drawing. S11 complained that she was not happy with her drawing and begged to start over. We talked about her drawing and what she could do to improve it in order to be satisfied. I explained that I wanted her to try to use her problem-solving skills to find a way to take the drawing she had and improve upon it. She was not pleased and did minimal work on the drawing throughout the rest of the class period. Note, this is the same student who restarted the previous project as well. Halfway through Day 4, we took a break from drawing to work on the Shading Notes. As students finished their notes, they continued to work on their grid and drawing.
Students used Day 5 as another workday on their drawings. At the beginning of class, I presented all four options students could choose for shading and completing their project. During this “Project Sales Pitch,” I presented information about the benefits and challenges of each project, and urged students to think about the project that excited them the most, and would provide them the most appropriate challenge. The majority of the class, 57%, chose to complete their drawing in the style of Project 3. Of those twelve students, nine students used blending and two used hatching. 24% of students chose Project 1, 10% chose Project 4, and 5% chose Project 2.

<table>
<thead>
<tr>
<th>Project #</th>
<th>Project #1</th>
<th>Project #2</th>
<th>Project #3</th>
<th>Project #4</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>5</td>
<td>1</td>
<td>12</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 23. Student Project Choice for Still Life Shading.

Figure 1. Project Option 1 – Divide and Conquer.
Figure 2. Project Option 2 – Use Multiple Techniques.

Figure 3. Project Option 3 – Choose One Technique.
The majority of students took the bulk of the class period to complete their contour line drawing. During the work time, S20 asked if she could start over. I asked her why and she said she wanted to choose another image to work from. Because her partner dominated the Group Work portion and S20 was too timid to say anything, I allowed her to change her image, on the condition that she complete the contour lines for homework. She was very pleased and quickly got to work hunting for another image. Typically, S18 has a tendency to act silly and get off task frequently. However, during Day 5, he was completely engaged in his drawing. He took several brief breaks throughout the class period, but immediately returned to working on his drawing.

On Days 6-7, students were allotted the entire class period to work on their drawing. However, they were also offered the opportunity to work on their Critique as a way to break up hour and a half period. As students finished their contour drawing, we met one-on-one so we could check it for accuracy, and discuss which project they were
choosing to complete their shading. By the end of the class period, nine students had begun shading their project. Six students were finishing up their contour lines, and five students, including S6, S8, S12, and S20, were moving quite slowly and still were not near completing their contour lines. Day 7 was another workday, and all students were working on their shading. As per the usual trend, S7 and S12 were habitual phone users, and S12 had to be redirected back to the task.

Day 8 was the final work day for students to complete their Still Life drawing. Students were again offered the opportunity to work on their Critique as a way to break up hour and a half period. By the end of the class period, six students, S1, S4, S11, S13, S18, and S21, had finished their drawing and turned it into the cabinet. S11 began working on her critique, and S21 completed her critique by the end of the class. Overall, student were very quiet and focused on their drawing. Day 8 was supposed to be the final work day, however, the majority of the class was not finished with their drawing. We took a poll, and students felt that an additional 30 minutes of Studio Time during the following class period would be helpful. Therefore, the beginning of Day 9 was also dedicated to Studio Time.

Overall, the level of engagement during Studio Time was high. Although some students fluctuated in their level of engagement from class to class, or even within each class period, overall, the average level of engagement during Studio Time was 3.9, which reflects the Mode of 4 - Mostly Engaged. Because students were able to make choices about their drawing, they were more invested in their work, therefore remaining Mostly Engaged. The following table represents teacher observations of student engagement during the Test Lesson Studio Time.
**Level of Engagement**

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>6</td>
<td>8</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 24. Teacher Observed Student Engagement During Test Studio Time.

**Critique.** As students began to finish their drawings on Day 8, I gave whole class instruction on the Critique and the options that came with it. I posted the directions for each of the options on the GoogleClassroom so that all students would have access to it both at school and at home. Also, I showed students examples of different types of critiques. Instruction was given on how to go about researching their artists, whether it be on their ChromeBook or in the textbooks in the classroom. I encouraged students to think outside the box and look for artists who utilize the theme of Symbolism and Storytelling, not just still life artists. Once students found their artist, then they were to choose one of the four options and complete their critique. 33% of students chose to complete the Critique Form (the same form as the Control Lesson), 29% chose to create a Visual Response in their Visual Journal, 14% chose to do a Written Analysis, and 10% of students wrote a poem. An additional 14% of students did not complete a critique because they ran out of time and did not wish to take it home to complete.

<table>
<thead>
<tr>
<th>Project Option</th>
<th>Critique Form</th>
<th>Written Analysis</th>
<th>Poem</th>
<th>Visual Response</th>
<th>Not Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 25. Student Project Choice for Test Critique.

The following figures (Figures 5-7) are examples of student Critiques, completed based on the options which they were provided. Examples are of Written Analysis, Poem and Visual Response.
Figure 5. Critique Option – Written Analysis.

Timothy Noble and Susan Webster use objects to create an incredible sculpture. One of their sculptures is called Dirty White Trash (with Gulls). They made the pile of trash from the remains of everything it took them to survive for the six months it took them to complete the sculpture in 1988. People who saw the piece thought it was only a big pile of garbage. However, when they looked behind the pile of trash, they saw a shadow. The shadow was made by having a light shine on the pile of trash at a specific angle. The shadow was the main focus of the art piece because it creates astonishingly detailed images of many different things.

Below are some other works of art by Timothy Noble and Susan Webster that I find incredibly cool.

Figure 6. Critique Option – Poem.

The Last Sunset

A bang, smoke, but the child does not know. The allure of the toy far too much to sense the danger. Shining, gleaming in the golden light, All that’s in it’s breadth for the youth grows.

The sunset speaks, beckoning him with it’s warmth, And his naive mind does not know, it does not know. Behind those shimmering eyes, are rapturous fangs. It calls, it summons, and he follows with fidelity, because of what it does not show.

For the jovient young, a harsh fate awaits. It frosts over his heart, poisoning his chest in a mortal snow. His adolescent mind now grows distant. The war takes his mind hostage, and his body trails.

Be careful my son, for the sunset can deceive. It charms like a temptress, taking the innocent with ease. Reality crushes spirit, it dims the soul’s radiant glow. A bang, smoke, the child did not know. A bang, smoke, the child now knows.

Art Piece: Plastic Sunset
Artist: Chad Pierce
Time Period: Modern, 2016
On Day 7, S21 finished her drawing, so she began working on her Critique, and finished during Day 8. During Day 8, S12 took a break from working on her drawing and instead began her research and critique. Two other students began their artist research as well. Because such a large population of students were still working on their drawing, I extended the Studio Time into Day 9, which was originally dedicated to Critique. During Day 9, all students were working on their critique.

At first, there was much confusion among students about how to start their Critique. Students were confused about how to go about searching for an artist. After small group and one-on-one instruction, students seemed much more focused and task-driven in their search. Many students chose traditional Still life artists, while some students took a more subjective approach, researching artists who use objects in non-traditional ways to create meaning. Although the act of searching and researching an artist was daunting for half of the class, completing the critique itself went smoothly, and students completed the critique with ease.
The average level of engagement during the critique was 3 - Somewhat Engaged.

This rating reflects the Mode of 10, but also represents a balance between the three students who did not complete the assignment, and the three who were Fully Engaged.

The following table represents teacher observations of student engagement during the Test Lesson Critique.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>10</td>
<td>4</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 26. Teacher Observed Student Engagement During Test Critique.

**Teacher Assessment and Grades**

**Drawing:** During the drawing portion of the Test Lesson, students had the opportunity to choose between four options for shading their drawing. Each option varied in complexity and provided different challenges. Six students completed Project 1, one completed Project 2, twelve completed Project 3 and two completed Project 4.

Students were split between mastery of the objectives, and progressing towards mastery. This is represented by 43% of students earning grades in the A-range, and 48% earning grades in the B-range. 9% of students did not demonstrate mastery because they did not add shading and value to their project, which was left unfinished. The average grade for the Test Drawing was an 87%, and the median was an 89%. The following table demonstrates students grades for the Test Lesson Drawing, based on teacher assessment against the rubric.
<table>
<thead>
<tr>
<th>Student</th>
<th>Test Lesson Project Grade out of 450 Points</th>
<th>Test Lesson Project %</th>
<th>Test Lesson Project Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>429</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S3</td>
<td>392</td>
<td>87</td>
<td>B</td>
</tr>
<tr>
<td>S4</td>
<td>409</td>
<td>91</td>
<td>A-</td>
</tr>
<tr>
<td>S5</td>
<td>345</td>
<td>77</td>
<td>C</td>
</tr>
<tr>
<td>S6</td>
<td>371</td>
<td>82</td>
<td>B-</td>
</tr>
<tr>
<td>S7</td>
<td>396</td>
<td>88</td>
<td>B+</td>
</tr>
<tr>
<td>S8</td>
<td>430</td>
<td>96</td>
<td>A</td>
</tr>
<tr>
<td>S9</td>
<td>425</td>
<td>94</td>
<td>A</td>
</tr>
<tr>
<td>S10</td>
<td>401</td>
<td>89</td>
<td>B+</td>
</tr>
<tr>
<td>S11</td>
<td>403</td>
<td>90</td>
<td>A-</td>
</tr>
<tr>
<td>S12</td>
<td>375</td>
<td>83</td>
<td>B</td>
</tr>
<tr>
<td>S13</td>
<td>424</td>
<td>94</td>
<td>A</td>
</tr>
<tr>
<td>S14</td>
<td>383</td>
<td>85</td>
<td>B</td>
</tr>
<tr>
<td>S15</td>
<td>429</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S16</td>
<td>409</td>
<td>91</td>
<td>A-</td>
</tr>
<tr>
<td>S17</td>
<td>428</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S18</td>
<td>370</td>
<td>82</td>
<td>B-</td>
</tr>
<tr>
<td>S19</td>
<td>375</td>
<td>83</td>
<td>B</td>
</tr>
<tr>
<td>S20</td>
<td>375</td>
<td>83</td>
<td>B</td>
</tr>
<tr>
<td>S21</td>
<td>399</td>
<td>89</td>
<td>B+</td>
</tr>
<tr>
<td>S22</td>
<td>288</td>
<td>64</td>
<td>D</td>
</tr>
</tbody>
</table>

Table 27. Student Overall Grades – Test Drawing.

**Critique:** The Critique portion of the Test Lesson provided students options from which to choose. Students began the critique process by researching a still life artwork or artist, or by researching artists who use the theme of Symbolism and Storytelling. Upon completing their research, students then completed a critique of their choosing. 29% of students chose to complete Critique 1, 14% completed Critique 2, 10% completed Critique 3, 33% completed Critique 4, and 14% of students did not complete the assignment.

The vast majority of students, 81%, demonstrated mastery and understanding of content by scoring at least an A-. 5% of students received a B. However, 14% received an F for failing to complete the assignment. Of those who completed the assignment, students demonstrated understanding of both the Elements of Art and Principles of
Design, and the theme of Symbolism and Storytelling. The average grade for the Test Critique was 97%, with a median of 99.5%. These results exclude the three students who did not complete the assignment. The following table represents students grades for the Test Lesson Critique.

<table>
<thead>
<tr>
<th>Student</th>
<th>Test Lesson Critique Grade out of 150 Points</th>
<th>Test Lesson Critique %</th>
<th>Test Lesson Critique Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S3</td>
<td>135</td>
<td>90</td>
<td>A-</td>
</tr>
<tr>
<td>S4</td>
<td>145</td>
<td>97</td>
<td>A</td>
</tr>
<tr>
<td>S5</td>
<td>138</td>
<td>92</td>
<td>A</td>
</tr>
<tr>
<td>S6</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S7</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S8</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S9</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S10</td>
<td>146</td>
<td>97</td>
<td>A</td>
</tr>
<tr>
<td>S11</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S12</td>
<td>140</td>
<td>93</td>
<td>A</td>
</tr>
<tr>
<td>S13</td>
<td>149</td>
<td>99</td>
<td>A+</td>
</tr>
<tr>
<td>S14</td>
<td>150</td>
<td>150</td>
<td>A+</td>
</tr>
<tr>
<td>S15</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S16</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S17</td>
<td>150</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S18</td>
<td>125</td>
<td>83</td>
<td>B</td>
</tr>
<tr>
<td>S19</td>
<td>0</td>
<td>0</td>
<td>F</td>
</tr>
<tr>
<td>S20</td>
<td>0</td>
<td>0</td>
<td>F</td>
</tr>
<tr>
<td>S21</td>
<td>142</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S22</td>
<td>0</td>
<td>0</td>
<td>F</td>
</tr>
</tbody>
</table>

Table 28. Student Overall Grades – Test Critique.

**Self Assessment**

1. **Give your drawing a title.** Students provided a variety of answers. Some Titles were very straightforward and literal, while others were more creative. Several students used the theme of their drawing to inspire their title.

2. **Describe your drawing.** Students described their drawings in several words or sentences by identifying the subject matter.
3. What is the strongest part of your drawing? What do you feel you did a particularly good job on in your drawing? Why? The majority of students felt that the strongest part of their drawing was either particular objects or shading. Five students felt that shading was their strongest point, including S9 who stated that it was her strength “because it’s something I’ve always been good at.” Eight students felt that individual items/objects from their drawing were the strength; two felt this way because of the details and two because of the shading. Overall, individual parts of the drawing brought students more satisfaction, versus the drawing as a whole. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.

Diagram 8. Topics of Student Responses to Self Assessment 2, Question #3.
4. What is the weakest part of your drawing? What do you feel could use improvement? Why? The majority of students recorded that Value was the weakest part of their drawings. As compared to the Elements and Principles of drawing where students added simple values changes from dark to light, in this project the objective was to create value that was realistic, according to their photographs. A total of eleven comments were made in regards to value and shading needing improvement. Five students stated that shading was the weakest part of their drawing. Two students struggled with creating value for the background. Another four students commented that the craftsmanship of their shading could have been improved. It was hard for students to translate the information from the photograph onto the drawing. For example, S10 wrote “The shading, because it was hard to process the way the photograph looked.” In addition to value, six comments were made about how various parts of the drawing could have been improved. Of particular note, two students wrote that their lines could use improvement, and four comments were made in regards to poor craftsmanship in their drawings. S18 claimed that his drawing could have been better if he had stayed more on task. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
Diagram 9. Topics of Student Responses to Self Assessment 2, Question #4.

5. Rate the amount of effort you put into this drawing. The average rating for the amount of effort was 4.24, reflecting the mode, which was a rating of 4, A Lot of Effort. This rating shows that the majority of students invested time and effort into their drawing. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Effort</th>
<th>1 - Slight Effort</th>
<th>2 - Partial Effort</th>
<th>3 - Some Effort</th>
<th>4 - A Lot of Effort</th>
<th>5 - Maximum Effort</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>14</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 29. Student Rating of Effort During Test Drawing.
6. Overall, how satisfied are you with your drawing? Explain your rating.

Although the majority of students claimed on question #5 that they exerted “A Lot of Effort” on their drawing, students felt relatively satisfied with their drawing. Only one student said that they were Not Satisfied with their drawing. On the Self Assessment, this student, S6, wrote, “I feel like I could do better, things just weren’t working with me.” This student missed 4 days of Studio Time and did not receive the same one-on-one and group instruction as the rest of the students received. S6 participated in the Notes and Group Work portions of the lesson and was able to begin sketching her drawing before her absences. Upon her return, the unit had ended, therefore she did not have class time to work on her project. I spoke with S6 and provided critique on her project and offered an extension until the following class period to rework and finish the drawing. In a nonchalant tone, she dismissed my offer and said, “I’m just over it, I need to be done.”

Two students claimed that they were Partially Satisfied with their respective drawings. Eight students chose the Somewhat Satisfied ranking for their drawings. Of this rating, comments fall into two categories, Effort, and Overall Quality. Three students feel that, despite exerting a lot of effort, they feel their drawings could be improved. For example, S8, who is notorious for being very critical of her own work, wrote, “While I put a great amount of effort into my drawing, I don’t feel I made it as realistic looking as I could have.” An additional three comments were made about the Overall Quality of their drawings. Each of these comments determined that something could still be improved with their drawings. All of the comments on ratings 0-3 focused on things that could be improved, or the lack of quality of the drawings.
Seven students felt Mostly Satisfied with their drawings. Of the seven comments made, five focused on the positive or successful aspects of the drawing, while only two comments were made about the drawing needing improvement. This is in contrast with the responses for Somewhat Satisfied, where all student comments were in relation to how the drawing could be improved. The answers for Mostly Satisfied were more positive and self-assured. Three students felt Very Satisfied with their drawing. Students who ranked as Very Satisfied felt that it was due to the extra time and effort they exerted in their drawing. S1 stated that the reason hers turned out so great was because, “I took the work home and spend my time working on it, and it turned out great.” Also, S9 wrote that, “I took my time and did the best I could do so I’m very pleased with it.” The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
The average rating for the level of satisfaction is 3.38, reflecting the mode which was a rating of 3, Somewhat Satisfied. This rating shows the most students felt Somewhat Satisfied, and almost the same amount of students felt Mostly Satisfied. Overall, the majority of students found a medium level of satisfaction or higher with their final product. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th>Level of Satisfaction</th>
<th>0 - Not Satisfied</th>
<th>1 - Slight Satisfaction</th>
<th>2 - Partial Satisfaction</th>
<th>3 - Somewhat Satisfied</th>
<th>4 - Mostly Satisfied</th>
<th>5 - Very Satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>8</td>
<td>7</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 30. Student Overall Satisfaction with Test Drawing.
7. What would have made you more satisfied with this drawing? Question #4 asked students to choose the weakest part of their drawings, and eleven students felt that the Shading could use improvement. The same concept is reflected in student answers to Question #7. Eight students identified Shading as something that could be improved upon to make them more satisfied with their drawings. For example, S15 wrote that “Better practice at shading” would have made her more satisfied, along with S20 who said that she would want “To fix the shading and make it more neat.” Both S13 and S8 commented that doing a better job on blending their values would have made them more satisfied. Five comments were made about improving craftsmanship, including S3 who stated that “If I drew everything just a bit more better,” she would have been more satisfied. Two students felt that adding color could have improved their satisfaction with the final piece. S22, who rated his drawing as 5 - Very Satisfied, said that nothing could have made him more satisfied with his artwork. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
Diagram 11. Topics of Student Responses to Self Assessment 2, Question #7.

8. **Which part of the lesson was most interesting?** Students provided a variety of answers to this question. Overall, answers can be sorted into four main groups, Value, Creating a Still life, Theme, and Drawing. Five comments were made that value was the most interest part of the lesson. Two students, S7 and S15, said they enjoyed learning the variety of ways to shade. An additional five comments were made about interest in various components of the drawing portion of the unit. Three students found creating their still life to be most interesting, and two students enjoyed learning about the theme of Symbolism and storytelling. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
9. **Which part of the lesson was least interesting?** Student answers to this question can be broken into four categories, Drawing, Shading, Group Work and Nothing. Two students found actually creating the drawing of their Still Life was least interesting. Four students found it least interesting to add shading and adding value to their drawings. Several students found the Group Work and creating the still life of the least interest. S4, S15, and S17 did not find anything to be least interesting, for example, S15 wrote, “I actually don’t know because I found it all interesting.” The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
Diagram 13. Topics of Student Responses to Self Assessment 2, Question #9.

10. Rate your level of engagement during the NOTES portion of the unit. The class average level of engagement with Notes was 3.71. Students took different notes at three points throughout the unit, and each note-taking session was different from the one before, including drawing and filling in skeleton notes. Because the notes had variety and were spread across short segments of three different class periods, students did not become bogged down with the burden of taking lengthy notes. Also, unlike “traditional” note-taking, two portions of the Notes involved drawing and shading. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>6</td>
<td>9</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 31. Student Rating of Engagement During Test Notes.
11. Rate your level of engagement during the GROUP WORK portion of the unit. The overall average of student engagement during Group Work was 3.81, reflecting that the majority of students felt Somewhat or more engaged with their group work. Only two students felt less engaged, giving themselves a ranking of 2 - Partially Engaged. The two students who felt Partially Engaged were not the same two students who said Group Work was the least interesting in question #9, indicating that even though they weren’t interested, they still engaged with the task at hand. S11 wrote a side note that she would have been more engaged if it wasn’t for her group mate (the conflict between S11 and S18 is outlined above in the Observations section). The greatest number of students, 9, felt Mostly Engaged with the group work. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>9</td>
<td>5</td>
</tr>
</tbody>
</table>

Table 32. Student Rating of Engagement During Test Group Work.

12. Rate your level of engagement during the DRAWING portion of the unit.

The average of students’ ratings for engagement with their drawing is 4.1, Mostly Engaged. Students had a lot of control over what went into their drawings, and how they completed their drawings with shading. Because students had much more say in how they went about their drawings, they were able to take more ownership for the process of creating their artwork. The large quantity of students who felt Mostly or Fully Engaged with their drawings reflects student answers from question #5, where the majority of students said they put A Lot of or Maximum Effort into their drawings. The following
table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

Table 33. Student Rating of Engagement During Test Drawing.

13. Rate your level of engagement during the CRITIQUE portion of the unit.

The average rating for student engagement with the Critique is 3.82, Somewhat/Mostly Engaged. Students were able to research and critique artwork by an artist of their choosing. Then, they had four choices for how to complete the critique, giving more freedom with the critique process. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Very Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>8</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 34. Student Rating of Engagement During Test Critique.

14. Rate your level of OVERALL engagement throughout the entire unit.

The average student rating for overall engagement is 4 - Mostly Engaged, which also represents the median and mode of their ratings. These numbers reflect that students felt engaged throughout the duration of the lesson, including Notes, Group Work, Studio Time and Critique. All students felt at least Somewhat Engaged, with the majority of students feeling Mostly Engaged. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.
15. What would have made you more engaged during the unit? The answers to question #15 were varied. Students came up with a variety of things they felt would help improve their engagement during the unit. The four main categories that emerged were Notes, Group Work, Formal Properties and Unsure. While one student requested less notes, two students acknowledged that they should have exerted more effort during the Notes portion of the unit. S8 requested more group work, while S9 felt she should have engaged more with her group members while building the still life. Several students wished the drawing had color, which was a recurring theme throughout the Self Assessment answers. Three students weren’t sure what could have made them more engaged. The remaining answers were varied, with two students feeling that they could or should have exerted more effort. S17 wrote that, “I’m not too great at still life, I prefer people, but it’s a unit so it can’t really be helped, I still enjoyed it.” Overall, the comments were thoughtful and outlined helpful considerations for future units for both students and myself. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
Comparison of Control and Test Lessons

Self Assessment Comparison

1. Rate the quality of your Elements and Principles Drawing. Explain. As represented by students numerical ratings, in conjunction with their short answer responses, students seemed overall pleased with their Elements and Principles drawing. Seven student responses commented on their overall satisfaction with the project and that they were pleased with the outcome and quality of their drawings. Of the seven responses, four students justified their numerical rating by explaining the effort they exerted on the drawings, including S6 who rated her drawing at 85, S16 with a rating of 95, S20 with a rating of 90, and S22 with a rating of 100. Three student responses indicated their numerical rating reflected room to improve on their drawings. For example, S1 wrote, “I believe that I can spend more time perfecting it.” She rated her
drawing as 85 for quality. Four students reflected that they were dissatisfied with their drawings. S14, who rated the quality of her drawing at 30, wrote that she “was not terribly satisfied.” Also, S19, who rated his drawing at 50 for quality, wrote that he “didn’t really try.” The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.

Diagram 15. Topics of Student Responses to Self Assessment Comparison, Question #1.

The average of student ratings for the quality of their Elements and Principles drawing is 78. The median of student ratings was 85, and the mode was 80, which represents the bulk of student answers. These findings represent that the majority students, 76%, were at least Mostly Satisfied with the quality of their first drawing (80 and above), with 33% of students feeling Fully Satisfied (90 and above) with the quality of their drawing. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.
<table>
<thead>
<tr>
<th>Quality of Drawing</th>
<th>30</th>
<th>40</th>
<th>50</th>
<th>65</th>
<th>70</th>
<th>80</th>
<th>85</th>
<th>90</th>
<th>95</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 36. Student Rating - Quality of Elements and Principles Drawing.

2. **What made you feel most engaged during the Elements and Principles drawing?** Responses to this question can be broken down into three main categories, Drawing, Elements and Principles and Effort. Five students felt that working on their drawing was the most engaging part of the unit. S11 wrote that restarting her drawing made her feel more engaged and confident with the overall product. Nine students referenced using and incorporating various Elements of Art was very engaging, including two students who preferred using patterns. Five students described the most engaging part of the unit as being shading. S7 wrote that she remained engaged with her work because of her desire to see the finished product. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.

Diagram 16. Topics of Student Responses to Self Assessment Comparison, Question #2.
3. What made you feel least engaged during the Elements and Principles drawing? The majority of students felt least engaged with particular Elements of Art. Three students found Texture, including Gesture and Stippling to be least engaging. Two students chose line, two students chose value, and two chose space as the least engaging part of the drawing. Three students felt that the Notes portion of the lesson was least engaging, including S9 who felt that “taking notes I already understand” made her feel less engaged. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.

![Diagram 17. Topics of Student Responses to Self Assessment Comparison, Question #3.](image)

4. During the Symbolism and Still Life unit, what percentage of time were you spending working on and talking about the still life, theme and unit during Group Work (what percentage of time were you on task?) The average percentage of
time students rated themselves as spending on task during their group work was 82.6%. This closely reflects the median of 85, and underrepresents the mode of 95. These statistics represent that the majority of students, 62%, were at least mostly engaged (80% and above) throughout their Group Work tasks, with 43% of students being fully engaged (90% and above). The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th>Percentage of Time on Task</th>
<th>30</th>
<th>65</th>
<th>70</th>
<th>75</th>
<th>80</th>
<th>85</th>
<th>90</th>
<th>95</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Students Recorded</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 37. Student Rating - Percentage of Time on Task During Group Work.

5. Rate the quality of your Symbolism and Still life drawing. Explain. Based on the answers provided, five categories emerged, Pleased, Room to Improve, Dissatisfied, Theme, and Formal Properties. Eight students commented that they were pleased with their drawings, including S13 who commented, “I put effort in the drawing in order to produce work at my highest potential,” and S3 who wrote, “I love how they turned out, for the most part.” Two students commented that their work could have been better. Two students were not satisfied with their finished works of art, such as S6 who wrote, “I hate the way it looks.”

The remaining comments were sorted by Formal Properties and Theme. Two students identified individual Elements of Art that affected the quality of their drawings. Five students stated that the theme of Storytelling affected the quality of their drawings. Students were very engaged during the Group Work portions of the lesson, which focused on the theme. This level of engagement resonated with S15 who wrote, “I think my group used the right materials to give the right message [in our Still Life].” Two
students appreciated the Storytelling aspect of the lesson and used that in defense of their ratings. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.

Diagram 18. Topics of Student Responses to Self Assessment Comparison, Question #5.

The average of student ratings for the quality of their Symbolism and Still Life drawings is 82.3%. The median of student ratings was 85, and the mode was 95. These statistics represent that 71% of students were at least Mostly Satisfied (80 or more) with the quality of their first drawings, with 48% of students rating their drawings as Fully Satisfying (90 and above). These are the highest rankings of quality on the Student Self Assessment Comparison. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.
Table 38. Student Rating - Quality of Symbolism and Still Life Drawing.

6. What made you feel most engaged during the Symbolism and Still Life drawing? Group work was identified most frequently as what made students feel most engaged during the Symbolism and Still Life drawing. Eight students felt that group work was engaging, and five students found creating the Still Life with their group mates was the most engaging part of the drawing unit. As seen from question #4, 84% of students felt Mostly Engaged or more during the Group Work portion, which relates to student responses seen here. Drawing was another theme identified from student answers. Seven students felt that drawing was engaging, including actually drawing their picture, and adding value. Additionally, the Theme of Symbolism was another frequent topic students identified as engaging because they enjoyed finding and creating stories. Whereas S21 enjoyed working with the group to choose her objects, she also stated that she enjoyed creating a meaning through her artwork. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
7. What made you feel least engaged during the Symbolism and Still Life drawing? Student answers can be sorted into two main groups, Drawing and Still Life. For a variety of reasons, including adding value, creating the drawing with the grid, and adding details, eight students found the Drawing portion of the lesson the least engaging. Three students did not enjoy the Still Life, including two students from the Create a Still Life from Objects in the Classroom group, and one student from the Create a Still Life on the Computer group. In addition, S17 commented, “I’m not really a fan of still life, but I did like the symbolism part.” The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
Diagram 20. Topics of Student Responses on Self Assessment Comparison, Question #7.

8. Which unit did you enjoy more – Elements & Principles or Symbolism and Still Life? Why? A total of 38% of students enjoyed the Elements and Principles unit, whereas 62% of students enjoyed the Symbolism and Still Life unit. Of the eight students who preferred the Elements and Principles unit, two students felt that they had more freedom during this unit to draw what and how they wanted. S16 wrote that “It was more fun and [it had a] better outcome when finished.” The majority of the class, 62%, enjoyed the Symbolism and Still Life unit more than the Elements and Principles unit. The reasons why these thirteen students chose the Symbolism unit can be divided into three categories, Drawing, Freedom, and Theme. In the drawing category, all students preferred realism over abstraction, including S9 who wrote, “Still Life because I like drawing realistic things not lines,” and S8 who wrote, “I enjoyed the Symbolism and Still
Life unit because I am more comfortable creating realistic, precise, and symbolic art compared to creating intricate patterns in random sections of my art.” Two students felt that this unit provided them more freedom in their artwork. Four students enjoyed the theme aspect of this unit, and learning about and incorporating a story into their artwork. From this group of four students, S14 stated that she preferred this lesson because “We got to build our own thing [Still Life] and create a story,” and S3 who commented, “I love drawings that have a hidden meaning.” The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
9. Did you prefer having more structure like in the Elements and Principles unit, or more options and choices like in the Symbolism and Still Life lesson?

**Explain.** The majority of the class preferred having choice over rigid structure. 65% of students prefer having choices about their work. These students felt that choice gave them more opportunities for Creativity, Personalization, and Freedom. Two students stated that they felt that the Symbolism unit with choices enhanced their creativity, including S13 and S14, and two students felt that they were able to personalize their drawing more. For
example, S1 wrote that she preferred options “Because this way we can do what fits us best.” Four students felt that the options provided in the Symbolism and Still Life unit gave them more Freedom throughout the unit. S22 liked having options. He stated that “This class should be the freest class in the school, yet Art is still structured.” Additionally, S10 appreciated having options, “Because it gave me different ways to view the task.”

In contrast, 30% of students preferred having structure. Although S12 wasn’t sure why he preferred structure, S5 stated he “prefer[s] having structure, it’s somewhat of an easier time.” S16 agreed, stating that she would “Rather have instructions to go by.” Only six students felt that more structure was beneficial to them.

One student wrote that she felt like both structure and options are necessary. S20, who represents the remaining 5%, stated that art “Has to have both [options and structure] so you don’t have to do one specific thing.” S18 did not answer the question, therefore these statistics are based on a population of 20 students. The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
Diagram 22. Topics of Student Responses to Self Assessment Comparison, Question #9.

10. Which unit gave you a greater sense of satisfaction during the process of planning your artwork? Elements and Principles or Symbolism and Still Life?

Why? Based on student answers, 30% of students found greater satisfaction while planning the Still Life drawing, 65% were more satisfied while planning their Symbolism and Still Life drawing, and 5% were satisfied with both. As in question #9, S18 did not provide an answers, therefore these statistics were compiled from 20 student responses.
Of the 30% of students who preferred the Elements and Principles unit, one student felt they did better overall, and another student felt the objectives were easier to work with while planning their drawing. 65% of students felt more satisfied while planning the Symbolism and Still Life artwork, and their answers can be broken down into four categories, Group Work, Theme, Drawing, and Overall Satisfaction. Three students commented that they enjoyed working with a group to plan their Still Life, including S10 who claimed, “It was easy working with a group,” and S21 who appreciated the hands-on approach during Group Work. Having a Theme was satisfying for two students. S1 felt this was important because having a theme “Allow[s] me to see a whole different side to the stories” in an artwork. Having a theme or purpose for her drawing made S15 feel safe to create something more personal - “Symbolism and Still Life because I felt like I wouldn’t get points taken off for expressing myself even more.” Three students were satisfied with planning their drawing for the Symbolism unit, and four students felt that planning this unit was more satisfying in general.

S4 could not choose which planning process made him more satisfied because he felt “Both of them were good.” The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.
11. Which unit gave you a greater sense of satisfaction with your overall product? Elements and Principles or Symbolism and Still Life? In terms of their final, overall drawing product, 35% of students felt more satisfied with their Elements and Principles drawing, while 65% of students felt more satisfied with their Symbolism and Still Life. Of the students who chose Elements and Principles, four felt that the drawing had a better overall aesthetic, including S7 and S16 who felt that the drawing looked “cooler.”

In contrast, thirteen students felt more satisfied with their Symbolism and Still Life drawing. The three main reasons students felt satisfied were the Drawing, Theme,
and Overall Aesthetic. Three students felt that having a Theme or purpose for their drawings made them more relatable, including S21 who wrote, “I could relate more to my Still Life.” Five students felt that the Overall Aesthetic of their Symbolism and Still Life drawing were most satisfying and they did a better job on that project.

Diagram 24. Topics of Student Responses to Self Assessment Comparison, Question #11.

12. Did you feel engaged more in the Elements and Principles or Symbolism and Still life units during: - Notes – Drawing – Critique. The statistics listed here are based on data collected from 20 students, S7 did not provide a response to this question.
For the Notes portion of the unit, 65% of students felt more engaged during the Elements and Principles unit, while 35% preferred Symbolism and Still Life. This is the only portion of either unit where students felt more engaged during the Elements and Principles. During the Drawing portion of the unit, 40% of students felt most engaged during the Elements and Principles, 55% preferred Symbolism and Still Life, and 5% felt equally engaged during both units. During the critique, only 15% of students felt more engaged during the Elements and Principles unit, while 60% felt more engaged during the Symbolism and Still Life unit. The remaining 25% of students were split between 15% feeling engaged during both critiques, and 10% not feeling engaged during either critique. This chart reflects the findings that students overall felt more engaged during the Symbolism and Still Life unit. The following table represents student answers from the Self Assessment 2 in regards to the Test Lesson.

<table>
<thead>
<tr>
<th></th>
<th>Elements &amp; Principles</th>
<th>Symbolism &amp; Still Life</th>
<th>Neither</th>
<th>Both</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notes</td>
<td>13</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Drawing</td>
<td>8</td>
<td>11</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Critique</td>
<td>3</td>
<td>12</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 39. Student Rating - Engagement During Notes, Drawing, and Critique.

**13. Would you like more units that give you options for how to complete your projects? Why or Why Not?** The overwhelming majority of students stated that they would prefer units with choice; 85% want future projects that provide them options. The reasons students would like projects with choice can be broken into three categories, Expression, Personalization, and Freedom. Four students felt that they could express themselves more when they had a choice of how to go about their project, including S9 who wrote, “I feel like what I choose shows my personality in my work.” Five comments were made that students appreciated choices because they allow for more Personalization
in their artworks, including S1, S3, S8, S17, and S20. Three students felt that choices gave them more freedom in their creative process. S4 likes having choices because it made him feel more independent.

Ten percent of students stated that they are okay with lessons having structure or choices. For example, S12 wrote, “I like having some of the freedom but also like [a] set of directions.” Only 5% of students said they would prefer not to have choices, including S6 who stated that, “I like things straightforward.” The following diagram represents student answers from the Self Assessment 2 in regards to the Test Lesson.

Diagram 25. Topics of Student Responses to Self Assessment Comparison, Question #13.
Summary

Observations

Notes. This section takes into consideration the observations made during the Notes portion of the Control and Test Lessons. The following chart presents the aforementioned findings in one, comprehensive chart. Based on this data, the numbers indicate that overall, students were more engaged with notes during the Test Lesson. Of all the Notes students completed during both units, students were most engaged during the skeleton notes during the Test Lesson. According to my observations, 52% of students were Fully Engaged, 24% were Mostly Engaged and 24% were Somewhat Engaged during these notes. Students were equally engaged during the Rotation Drawing and the Shading notes during the Test Lesson, with 48% of students feeling Mostly Engaged during the creation of both sets of notes.

During both units, the foldable notes that students created were least engaging. During the Control Lesson, only 10% of students were Fully Engaged, and 33% were Mostly Engaged. During the Test Lesson, only 5% of students were Fully Engaged, and 29% were Mostly Engaged. In both units, most students were Somewhat Engaged with the foldable notes. The following diagram represents teacher observations of student engagement during the Control and Test Lessons.
<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control - # of Students</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elements &amp; Principles Foldable</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>Test - # of Students</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to Draw Foldable</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>11</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Rotation Drawing</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>4</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>Still Life Notes</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>Shading Notes</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>7</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>Notes - Overall</td>
<td>0</td>
<td>0</td>
<td>1.5</td>
<td>6.75</td>
<td>7.75</td>
<td>4.75</td>
</tr>
</tbody>
</table>

Table 40. Teacher Observations of Student Engagement During Notes - Control and Test Lessons.

During the Control Lesson, students who had prior knowledge about the Elements and Principles were more likely to demonstrate lower engagement while working on the foldable Notes. Overall, the level of engagement was low, and students did not participate in class discussion. Students demonstrated the same level of low engagement during the foldable Notes in the Test Lesson. Only several students participated in answering questions.

However, during the Test Lesson, students remained engaged during the Rotation Drawings and Shading Notes. Even students who had prior knowledge remained engaged during the Shading Notes. Students were willing to participate by answering questions and worked diligently on their sample. The Shading Notes accommodated to a variety of learners because it incorporated lecture, modeling, and hands-on experience. Shading is
also something students want to master, therefore, they become invested in this activity in order to grow their skill set.

Overall, engagement during Notes varies depending on the type of notes being taken. Students related well to the skeleton notes provided in the Test Lesson because they have used that format of note-taking in other classes. When the notes have a direct relationship to what they are working on in their drawing, students seem more invested and engaged, especially when they are able to practice a particular skill set, for example, Shading and Value. Students were least engaged during the foldable notes in each unit, which provided a large array of information at one time.

**Group Work.** Both group work activities had the same level of engagement, as noted in my observations. For both group opportunities, the most students were Mostly Engaged. When students were grouped based on their Learning Styles, as determined by the MyWay survey, 50% of students were mostly engaged with their group task. When working in groups based on their interest, 45% of students were Mostly Engaged. During both tasks, 20% of students were fully engaged.

When grouped strategically, student engagement can be accomplished. Based on these findings, mixed grouping based on learning style is equally as effective as grouping students based on similar interest. Careful attention and thought must be invested in grouping students in ways that will benefit all learners so that each student is benefiting from the group activity. The following table represents teacher observations of student engagement during the Test Lesson Group Work.
<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td>Test - # of Students</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Way - Create a Story</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>Exit Ticket - Create a Still Life</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>Average for Both Activities</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3.5</td>
<td>9.5</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 41. Observations of Student Engagement During Group Work.

**Studio Time.** As seen in the chart below, students were more engaged during Studio Time during the Test Lesson. During the Control Lesson, 42% of students were Somewhat Engaged, 29% were Mostly Engaged, and only 14% of students were Fully Engaged. However, during the Test Lesson, only 29% were Somewhat Engaged, 38% were Mostly Engaged, and 29% were Fully Engaged. This represents an increase in student engagement in the Test Lesson. The following table represents teacher observations of student engagement during Studio Time in both the Control and Test Lessons.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control Lesson Drawing</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>9</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Test Lesson Drawing</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>6</td>
<td>8</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 42. Observations of Student Engagement During Studio Time – Control and Test Lessons.

During the Control Lesson, students had Studio Time for approximately half of each class period during Days 1-3, and an entire class period on Day 4. Students had four
full class periods plus half of another class in which to work on their Test drawing. The rise in engagement during the Test Lesson is particularly important because it demonstrates students continued interest and engagement over a longer course of time. Rather than losing interest, students maintained interest over the duration of four and a half class periods.

When students finished their drawings during the Control Lesson, many consulted with me to ensure that their drawing were “complete.” Students wanted reassurance that their drawings had all of the items on the checklist they were provided. However, During the Test Lesson, very few students had me check their drawings before they were complete. Students completed the Test Lesson with more confidence, therefore felt they needed less of my input and validation.

It was noted during the Control Lesson, that the more free, less structured Studio Time students had to work on their project, the more likely they were to become less engaged. Students began to wander, use their phones, and socialize without working. However, this was not the case during the Test Lesson. Students had four and a half class periods of Studio Time. The frequency and duration of distractions and periods of disengagement were less common. Students were engaged in their drawing during the Test Lesson because they had the opportunity to choose what they were more interested in, therefore they were more invested in the process and product.

**Critique.** The Critique portion of both lessons saw lower amounts of engagement than Studio Time and Group Work. The Critique for the Control Lesson saw the lowest levels of engagement, with 38% of students being Partially Engaged, 43% of students being Somewhat Engaged, 19% of students being Mostly Engaged, and no students Fully
Engaged. In contrast, only 5% of students were Partially Engaged with the Test Lesson Critique, 48% were Somewhat Engaged, 19% were Mostly Engaged, and 14% were Fully Engaged. Even though three students did not complete the Test Critique, the overall engagement was higher. The following table represents teacher observations of student engagement during the Critique in both the Control and Test Lessons.

<table>
<thead>
<tr>
<th>Level of Engagement</th>
<th>0 - No Engagement</th>
<th>1 - Slightly Engaged</th>
<th>2 - Partially Engaged</th>
<th>3 - Somewhat Engaged</th>
<th>4 - Mostly Engaged</th>
<th>5 - Fully Engaged</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control Lesson Critique</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>9</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Test Lesson Critique</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>10</td>
<td>4</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 43. Observations of Student Engagement During Critique – Control and Test Lessons.

Many students struggled with the Critique portion of the unit because they are not accustomed to critiques and responding to artworks in a formal or aesthetic way. The necessity of using art-related vocabulary and understanding how to visually read an artwork can prove daunting for students, especially those who do not have a strong background in the arts. By providing students with options for how they could complete their critique, they were able to choose a critique that was least threatening and most accommodating to their comfort and readiness level.

**Teacher Assessment – Grades – Comparison**

**Drawing Grades:** During the two drawing units, differentiation did not appear to have a positive impact on student grades. As seen in the following chart, only 5% of student grades improved by a letter grade between the Control and Test Lessons. 62% of students experienced the similar grades between the two units, and 24% of students
grades fell by a letter grade (with the exception of S22 whose grade went down two letter grades). The remaining 9% of students grades went down one letter, however, their numerical grade declined less than 5 percentage points The average of the Control Lesson was 90.1% and the average of the Test Lesson was 87%. This demonstrates a 3.1% increase in grades during the Control Lesson. The median was also 3 percentage points higher in the Control Lesson (92% vs. 89%).

Although the Control and Test Lessons both required students to demonstrate mastery with the same media, graphite, the stylistic objectives of the project were different. The Control Lesson presented a Non-Representational prompt, while the Test Lesson focused on Realism. Because the task of shading realistically can be quite challenging, I would argue that the numerical grades presented for the Test Drawing are somewhat ambiguous because students were attempting to master a challenging task, rather than multiple, less daunting tasks as in the Control Drawing.

In the charts below, the text in red represent students who showed a decline in their overall letter grade for either the project or the critique, respectively. Responses listed in black demonstrate student grades that stayed consistent between units. And text written in green indicate a rise in student grade letter between the Control and Test drawings and critiques. An asterisk represents a student whose grade declined by a grade letter, however there was little difference in their Control and Test grade, percentage wise. The following table represents student grades for both the Control and Test Drawings, based on teacher-rubrics.
<table>
<thead>
<tr>
<th>Student</th>
<th>Control Drawing Grade %</th>
<th>Control Drawing Letter Grade</th>
<th>Test Drawing Grade %</th>
<th>Test Drawing Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>98</td>
<td>A+</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S3</td>
<td>82</td>
<td>B-</td>
<td>87</td>
<td>B</td>
</tr>
<tr>
<td>S4</td>
<td>80</td>
<td>B-</td>
<td>91</td>
<td>A-</td>
</tr>
<tr>
<td>S5</td>
<td>85</td>
<td>B</td>
<td>77</td>
<td>C</td>
</tr>
<tr>
<td>S6</td>
<td>92</td>
<td>A-</td>
<td>82</td>
<td>B-</td>
</tr>
<tr>
<td>S7</td>
<td>95</td>
<td>A</td>
<td>88</td>
<td>B+</td>
</tr>
<tr>
<td>S8</td>
<td>97</td>
<td>A</td>
<td>96</td>
<td>A</td>
</tr>
<tr>
<td>S9</td>
<td>95</td>
<td>A</td>
<td>94</td>
<td>A</td>
</tr>
<tr>
<td>S10</td>
<td>93*</td>
<td>A*</td>
<td>89*</td>
<td>B+*</td>
</tr>
<tr>
<td>S11</td>
<td>97</td>
<td>A</td>
<td>90</td>
<td>A-</td>
</tr>
<tr>
<td>S12</td>
<td>85</td>
<td>B</td>
<td>83</td>
<td>B</td>
</tr>
<tr>
<td>S13</td>
<td>95</td>
<td>A</td>
<td>94</td>
<td>A</td>
</tr>
<tr>
<td>S14</td>
<td>81</td>
<td>B-</td>
<td>85</td>
<td>B</td>
</tr>
<tr>
<td>S15</td>
<td>93</td>
<td>A</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S16</td>
<td>96</td>
<td>A</td>
<td>91</td>
<td>A-</td>
</tr>
<tr>
<td>S17</td>
<td>96</td>
<td>A</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S18</td>
<td>84</td>
<td>B</td>
<td>82</td>
<td>B-</td>
</tr>
<tr>
<td>S19</td>
<td>83</td>
<td>B</td>
<td>83</td>
<td>B</td>
</tr>
<tr>
<td>S20</td>
<td>88</td>
<td>B+</td>
<td>77</td>
<td>C</td>
</tr>
<tr>
<td>S21</td>
<td>92*</td>
<td>A-*</td>
<td>89*</td>
<td>B+*</td>
</tr>
<tr>
<td>S22</td>
<td>89</td>
<td>B+</td>
<td>64</td>
<td>D</td>
</tr>
</tbody>
</table>

Table 44. Comparison of Overall Student Drawing Grades – Control and Test Lessons.

The following images are of student works. Figure 8 shows an example of a student who earned a higher grade on their Control Drawing but earned a lower grade their Test Drawing.

![Figure 8. Student Example – Student Scored Higher on Control Drawing than Test Drawing.](image)
Figure 9 shows an example of a student whose drawings stayed consistent between the Control and Test Lessons.

Figure 9. Student Example – Student Scored the Same on Both Test & Control Drawings.

Figure 10 shows an example of a student who earned a lower grade on the Control Lesson and earned a higher grade on the Test Lesson.

Figure 10. Student Scored Higher on Test Drawing than Control Drawing.
**Critique Grades:** The table below shows student Critique grades from both the Control and Test lessons. Of those that completed and turned in the assignment, 33% of students demonstrated growth, and improved their grade by at least one grade letter. The remaining 66% of students’ grades stayed consistent between the two units. Three students did not complete the Test Critique due to poor time management, and turned in the assignment after the data collection period had ended. These three students are the only individuals whose grades declined with the differentiated assignment. These results indicate that differentiation had a positive impact on all of the students who completed the assignment, with 1/3 of students seeing a letter increase in their grade. The average grade for the Control Critique was a 93%, with the Test Lesson showing an average grade of 97%. These statistics show a 4 percentage point increase in student grades in the Test Lesson. The median grade was also 5.5 percentage points higher in the Test Lesson (94% vs. 99.5%). The following table represents student Critique grades for both the Control and Test Lessons.
Table 45. Comparison of Overall Student Critique Grades – Control and Test Lessons.

<table>
<thead>
<tr>
<th>Student</th>
<th>Control Critique Grade %</th>
<th>Control Critique Grade Letter</th>
<th>Test Critique Grade %</th>
<th>Test Critique Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>96</td>
<td>A</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S3</td>
<td>86</td>
<td>B</td>
<td>97</td>
<td>A</td>
</tr>
<tr>
<td>S4</td>
<td>86</td>
<td>B</td>
<td>97</td>
<td>A</td>
</tr>
<tr>
<td>S5</td>
<td>95</td>
<td>A</td>
<td>92</td>
<td>A-</td>
</tr>
<tr>
<td>S6</td>
<td>94</td>
<td>A</td>
<td>90</td>
<td>A-</td>
</tr>
<tr>
<td>S7</td>
<td>98</td>
<td>A+</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S8</td>
<td>100</td>
<td>A+</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S9</td>
<td>98</td>
<td>A+</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S10</td>
<td>99</td>
<td>A+</td>
<td>97</td>
<td>A</td>
</tr>
<tr>
<td>S11</td>
<td>94</td>
<td>A</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S12</td>
<td>78</td>
<td>C+</td>
<td>93</td>
<td>A</td>
</tr>
<tr>
<td>S13</td>
<td>93</td>
<td>A</td>
<td>99</td>
<td>A+</td>
</tr>
<tr>
<td>S14</td>
<td>96</td>
<td>A</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S15</td>
<td>89</td>
<td>B+</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S16</td>
<td>96</td>
<td>A</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S17</td>
<td>99</td>
<td>A+</td>
<td>100</td>
<td>A+</td>
</tr>
<tr>
<td>S18</td>
<td>88</td>
<td>B+</td>
<td>83</td>
<td>B</td>
</tr>
<tr>
<td>S19</td>
<td>94</td>
<td>A</td>
<td>0</td>
<td>F</td>
</tr>
<tr>
<td>S20</td>
<td>92</td>
<td>A-</td>
<td>0</td>
<td>F</td>
</tr>
<tr>
<td>S21</td>
<td>88</td>
<td>B+</td>
<td>95</td>
<td>A</td>
</tr>
<tr>
<td>S22</td>
<td>94</td>
<td>B</td>
<td>0</td>
<td>F</td>
</tr>
</tbody>
</table>

Self Assessment Comparison

Unless otherwise noted, the data analyzed here is gleaned directly from student answers on their Self Assessment Comparison.

Self Assessment Comparison - Questions #1, #5 and #12. Question #1 asked students to rate the quality of their Control Lesson (Elements and Principles) on a scale of 0-100, and question #5 asked students to rank Test Drawing (Symbolism & Still Life) on the same scale. Question #12 asked students to choose with which drawing, Control or Test, they were most satisfied. S18 did not provide an answer to question #12, therefore his answers are not included in this data.

According to question #12, seven students were more satisfied with their Control Drawing. Of those seven students, six rated the quality of their Control drawing higher...
than their Test drawings. Twelve students were more satisfied with their Test Drawings, as recorded in their answers to question #12. Of these twelve students, eleven rated the quality of their Test Drawings higher than the Control Drawings. The remaining two students rated both of their drawings as having the same quality.

These findings show that 90% of students remained consistent in their Self Assessment. This finding indicates that their highest quality rating is consistent with the drawing of which they felt most satisfied. The remaining 10% of students ranked both drawings as having the same quality, yet felt more satisfied with one particular drawing. The following chart represents the ratings students gave themselves on the Self Assessment Comparison.
Self Assessment Comparison - Questions #2, #6 and #13 - Drawing. Question #2 asked students to describe what made them feel most engaged during the Control Drawing, and question #6 asked the same of the Test Drawing. Question #13 asked
students to choose in which unit they felt most engaged. This section investigates the reasons students felt most engaged during the unit they chose in question #13.

Eight students felt most engaged in the Control Drawing, according to question #13. Of these students, three identified patterns as the most engaging part of the lesson, two students found shading and value to be most engaging, and two students enjoyed actually creating the drawings. Three other students provided a variety of answers.

Eleven students found the Test Drawing to be more engaging for a variety of reasons. Answers from question #6 revealed that four of these students found group work to be very engaging. Two students were engaged because of the theme, and two other students because of the drawing itself. Three other students provided a variety of answers.

One student stated that she found both units equally as engaging. She felt most engaged during the Control Unit while adding shapes to her drawing. Conversely, she felt most engaged during the Test Lesson unit during group work, when she created a story.

**Self Assessment Comparison - Questions #3, #7 and #13.** Question #3 asked students to describe what made them feel least engaged during the Control Drawing, and question #7 asked the same of the Test Drawing. Question #13 asked students to choose with which drawing they felt most engaged. This section investigates the reasons students did not feel engaged during the unit they found least engaging in question #13.

Eight students felt most engaged during the Control Drawing, and therefore felt less engaged during the Test Drawing. Of these students, three felt that the Test Drawings were less engaging because of the drawing itself. Two students were not engaged with
the group work portion of the unit. One student was not engaged with the value, and another did not find the critique to be engaging.

Eleven students found themselves more engaged with the Test Drawing. These students were less engaged in the Control Drawing for various reasons. Such reasons include two students not being engaged in the notes they took, and two students not finding the drawing itself to be engaging. Three students couldn’t identify what it was that made them feel less engaged. The remaining four students felt disengaged for a variety of reasons.

One student stated that she found both units equally engaging. However, she felt least engaged during the Control Drawing while creating space. During the Test Drawing, she stated that the fact she had to draw a Still Life was what kept her engagement levels down because she does not like Still Life artworks in general.

**Self Assessment Comparison - Questions #9- #12.** Based on the answers students provide on their Self Assessment Comparison, the majority of students overall preferred the Test Unit over the Control Unit. The following statistics were generated from information gathered from questions 9-12 on the Self Assessment Comparison (Question #9. Which unit did you enjoy more? Question #10. Did you prefer having more structure like in the Elements and Principle unit, or more options and choices like in the Symbolism and Still Life lesson? Explain. Question #11. Which unit gave you a greater sense of satisfaction during the planning process of your artwork? Question #12. Which unit gave you a greater sense of satisfaction with your overall product?). A total of ten students (S1, S3, S4, S9, S10, S13, S14, S15, S17, and S19) chose the Test Unit for each of these four questions. S8 chose the Test Unit overall, but felt more satisfied with her
Control Drawing, and S22 preferred the Test Unit overall, but was more satisfied with the planning process of the Control Unit. Therefore, a total of twelve students preferred the Test Unit overall.

In contrast, six students (S5, S6, S7, S12, S18, and S20) preferred the Control Unit, and chose that unit for each of their four answers. S16 preferred the Control Unit overall, but was more satisfied with the process for the Test Unit. Therefore, a total of seven students preferred the Elements and Principles unit. The remaining two students had varied answers. S11 and S21 had two answers each in favor of the Control Unit and two answers each in favor of the Test Drawing.

In total, 57% of students preferred the Test Unit, 33% of students preferred the Control Unit, and 10% were split between the two units. These findings are presented in Table 32. Student answers have been abbreviated in the chart below. Abbreviations are as follows: Elements & Principles (Control Unit) - E&P, Symbolism & Still Life (Test Unit) - S&SL, No Answer - N/A.

**Self Assessment Comparison - Question #9-#12 and #13.** The following statistics were generated from information gathered from questions #9-12 and #13 from the Self Assessment Comparison. The answers from questions #9-12 were compared to the three parts of question #13 (Question #13. Did you feel engaged more in the Elements and Principles or Symbolism and Still Life units during: Notes. Drawing. Critique.).

From questions #9-12, as stated in the previous section, 12 students preferred the Test Unit. When considering question #13, of those twelve students, one student (S3) felt more engaged with Notes, Drawing and Critique during the Test Unit. Four students (S10, S13, S15, and S17) felt more engaged during the Drawing and Critique portion of
the Test Unit, but more engaged with Notes during the Control Unit. Two students (S9, and S19) felt more engaged in the Control Drawing, and two (S4, and S14) felt more engaged during the Control Critique. In contrast, S1 chose the Test Unit for questions #9-#12, yet felt more engaged during the Control Unit for both Notes and Critique. S22 felt more engaged during the Control Drawing and preferred the planning process for that unit, but overall identified more with the Test Drawing. Although S8 stated she did not prefer either Critique, she felt more engaged during the Control Unit during the Drawing portion, and felt more satisfaction with that drawing, her overall preference was the Test Unit.

Seven students preferred the Test Drawing in questions #9-12. When considering question #13, six students felt more engaged with the Control Unit. S7, who preferred the Control Unit did not provide answers for question #13, therefore her information will be excluded from the data analyzed here. Three students (S5, S6 and S12) preferred the Control Unit, yet felt more engaged during the Test Critique. One Student (S18) felt more engaged during the Test Drawing, and one student (S20) felt more engaged during the Test Notes. The remaining three students were split between the two units. S11, S16, and S21 had an equal balance Control Unit and Test Unit preferences.

Taking into consideration questions #9-12, 60% of students both preferred and felt more engaged during the Test Unit, 25% preferred and felt more engaged during the Control Unit, and 15% of students felt a mixture of preference and engagement during each of the two units.

**Self Assessment Comparison - Questions #12 and #13 - Drawing.** Question #12 asked students to choose with which drawing they were most satisfied, and question
#13 asked students to choose with which unit they felt more engaged while drawing. S18 did not provide an answer to question #12, and S7 did not provide an answer to question #13, therefore their data was not considered here.

When answering question #12, thirteen students felt more satisfied with the Test Drawing, and seven students felt more satisfied with their Control Drawing. On question #13, eleven students felt more engaged while working on their Test Drawing, eight students felt more engaged during the Control Drawing, and one student felt equally engaged during both.

In total, 58% of students felt both satisfied and engaged with the Test Drawing, and 32% of students felt both satisfied and engaged with the Control Drawing. The remaining 10% of students felt satisfied with one unit, yet more engaged in the other. For example, S12 and S13 were more satisfied with their Test Drawing, yet felt more engaged while working on their Control Drawing. Therefore, 90% of students remained consistent between feeling satisfied and engaged with the same drawing.

**Self Assessment Comparison Question #9 and Teacher-Assigned Student Grades.** Question #9 asked students to choose with which drawing they felt more satisfied. 65% of students recorded feeling more satisfied with their Test Drawing, while 35% felt more satisfied with their Control Drawing. This section investigates the correlation between student preference for satisfaction and grades, as determined by the grading rubrics.

Of the 35% of students who were more satisfied with the Control Drawing, 100% received higher grades on that particular drawing. 58% of this population scored six or more percentage points higher on their Control Drawing than their Test Drawing. This
shows that this group of students correlated a strong sense of satisfaction and perceived a high sense of quality with their drawing.

In contrast, 65% of students were more satisfied with their Test Drawing. Of these students, 38% recorded higher grades for their Test Drawing. Another 46% of these students saw a decline in their grade as compared to the Control Unit, however the decline in their grade was 5 percentage points or less, which is not significant enough to consider these students as being less successful with their artwork. Therefore, a total of 84% of the students who felt more satisfied with their Test Drawing either remained steady or improved their grade during the lesson that provided differentiation. 15% of these students saw a significant decline in their grade.

**Self Assessment Comparison - Questions #10, and #14.** Question #10 asked, “Did you prefer having more structure like in the Elements and Principles unit, or more options and choices like in the Symbolism and Still Life unit? Question #14 asked students if they would like more units that provide them with options. According to question #10, 30% of students preferred the structure that was associated with the Control Unit, while 65% of students preferred options and choices, as were provided in the Test Unit. The remaining 5% enjoyed both structure and options.

When responding to question #14, only 5% of students determined that they would not like future units to have options from which to choose. This particular student responded consistently between question #10 and #14 that they do not prefer choices. In contrast, 85% of students responded to question #14 that they would prefer to have more options and choices on future projects. This shows that 15% students preferred the structure from the Control Unit, but would like to have more options in the future. 10% of
students said they would like experience both structure and options in future units. Both of these students responded to question #10 that they preferred the structure in the Control Unit.

In the table below, text written in purple represents the Test Lesson, Symbolism and Still Life, which included multiple differentiated strategies. Text that is written in green represents the Control Lesson, Elements Principles, which included limited differentiated strategies. Answers in orange reflect both the Test and Control Lessons, and red text represents neither. If a student left an answer blank, N/A has been added in black. The following table represents student answers from Self Assessment Comparison.
<table>
<thead>
<tr>
<th></th>
<th>9. Which project did you enjoy more?</th>
<th>10. Do you prefer Structure (E&amp;P) or Options (S&amp;SL)?</th>
<th>11. Which Process was more satisfying?</th>
<th>12. Which Product was more satisfying?</th>
<th>13. Which Notes were more engaging?</th>
<th>13. Which Drawing was more engaging?</th>
<th>13. Which Critique was more engaging?</th>
<th>14. Do you want more projects with choices?</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>S&amp;SL</td>
<td>S&amp;SL</td>
<td>S&amp;SL</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>E&amp;P</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>S5</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>Yes</td>
</tr>
<tr>
<td>S6</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>No</td>
</tr>
<tr>
<td>S7</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>Both</td>
</tr>
<tr>
<td>S8</td>
<td>S&amp;SL</td>
<td>S&amp;SL</td>
<td>S&amp;SL</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>E&amp;P</td>
<td>Neither</td>
<td>Yes</td>
</tr>
<tr>
<td>S12</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>Both</td>
</tr>
<tr>
<td>S16</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>Yes</td>
</tr>
<tr>
<td>S18</td>
<td>E&amp;P</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>Both</td>
<td>N/A</td>
</tr>
<tr>
<td>S20</td>
<td>E&amp;P</td>
<td>Both</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>Both</td>
</tr>
<tr>
<td>S21</td>
<td>E&amp;P</td>
<td>E&amp;P</td>
<td>S&amp;SL</td>
<td>S&amp;SL</td>
<td>E&amp;P</td>
<td>Both</td>
<td>Nether</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Table 47: Student Responses - Self Assessment Comparison, Questions #9-14.
CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

RESEARCH QUESTION 1

What is Differentiated Instruction and how can these practices:

a. be used in the classroom,

b. be adapted for the art classroom?

Conclusions:

Differentiated Instruction (DI) is a collection of best teaching practices that aim to reach the variety of learners that make up our classrooms. Teachers can differentiate based on Content, Process and Product, by making accommodations to suit students or Readiness, Interest and Learning Profile. Differentiated Instruction is not synonymous with Individualized Instruction. Rather, DI provides multiple learning opportunities to fit different types of learners. Common practices for DI include small group and whole class instruction, strategic grouping, complex instruction, stations and centers, scaffolding, tiering, learning contracts, agendas, orbital studies, anchor activities, problem based learning, and portfolios, among others. A main focus of Differentiation is meeting students where they are in their learning and providing them with appropriately challenging coursework. This differentiation allows students to learn and grow because their educational goals are neither too hard or too easy, helping to increase engagement.

Another main focus of Differentiated Instruction is to make information accessible for students. Because students learn in a variety of ways, it makes sense for teachers to utilize a plethora of teaching practices and delivery methods so that all students can connect with the Content being presented. Once Content has been delivered,
students need opportunities to work with it in meaningful ways. When teachers
differentiate the Process, students can work with and through what they have learned in
ways that create meaningful and lasting connections to the Content. After interacting with
the Content and Process, students must then demonstrate their learning through the
creation of a Product. Depending on the objective, teachers can use DI to allow students
options for how to demonstrate mastery. For example, students could write, research,
manipulate/build, draw, or create a Product that shows a clear understanding and
application of the lesson objectives. By differentiating the Product, students can show
their learning in a way they feel most confident.

Differentiated practices can be adapted and used in the art classroom. Art teachers
can use the same methods of DI as teachers of other content areas, and adapt it for the
Content, Process, or Products for their art course. Because there is great learner diversity,
both academically and in art skills, DI is needed in the art class in order accommodate all
students. DI can be implemented to benefit students with a variety of Learning Profiles
during the presentation of content, notes and critique. Also, DI can be used to
accommodate for various levels of Readiness by providing a variety of materials as
students create their Product. Notes, drawing assignments, group work, and critiques are
key components in a successful art curriculum that can all be Differentiated, and can
benefit from the advantages that DI presents.

Recommendations:

In order to successfully utilize Differentiated Instruction in the classroom,
teachers must first get to know their students and understand how they learn, through
conversations, observations, surveys, and Self Assessments. This allows teachers to
create activities and assignments that cater to particular groups of students. It is important
to note that what works for one class, may not work for others as each class is different,
and learner diversity differs within each group of students, and group dynamics differ
within each group of students. Differentiation requires fluidity and flexibility on the
behalf of the teacher, and trial-and-error is an important factor in learning what works
and what does not for each particular class or assignment. Also, not every aspect of every
lesson must be differentiated. Whole class instruction and having all students complete
the same task can be beneficial at times, and therefore does not need to be completely
omitted from lesson plans. However, a balance between differentiated and traditional
lesson components create strong lessons that promote student learning and engagement.

**RESEARCH QUESTION 2**

Does Differentiated Instruction have an impact, positive or negative, on student
engagement during art lessons as compared to lessons that do not offer Differentiated
lesson components?

**Conclusions:**

Based on observations and student Self Assessments, Differentiated Instruction
(DI) has a positive impact on the engagement of the majority of students. Providing
students with multiple ways to learn allowed students to express themselves and create in
different ways. By using several DI strategies, students were able to make choices about
their learning, allowing them to take more ownership over their learning. During the Test
Lesson, DI strategies were implemented to accommodate students Learning Styles,
Interest, and Readiness. These strategies also allowed for high levels of student
engagement during the Studio Time, Group Work, and Critique portions of the unit.
During the Test lesson, the “MyWay Survey” proved to be a useful tool in determining students preferred style of learning and placing students in groups for Group Work. By strategically grouping students based on their Learning Style, I was able to place students in groups with a variety of learners. No group had two of the same type of learner, therefore creating groups with strong learner diversity. Diversity grouping seemed very effective for their group activity of storytelling. Each group member brought a different perspective and offered unique opinions. Students demonstrated high levels of engagement during this activity by conversing with their peers, discussing the theme and topics, and creating engaging stories that analyzed the artwork.

Students were also strategically grouped according to Interest. Groups were created based on their answers to an “Exit Ticket” where students ranked their interest in a particular type of activity. When regrouping students based on Interest, I was also able to purposefully place students in groups with a variety of learners with similar interests. Many students appreciated the opportunity to have control over their creative process as they prepared the subject matter for their drawing.

Overall, students were equally as engaged during each of the group work assignments. The excitement and overall morale of the class was high during both of these activities that had students up and moving around, engaging with their peers. As seen on the answers of the student Self Assessment, students felt Mostly or Highly Engaged during the Group Work portion, and most students rated their time spent on task very high, 85% and above. Therefore, including group work where students are grouped based on DI strategies is a constructive way to generate student engagement.
The Control Lesson of this study provided students with limited Differentiation, and all students completed the same project with the same criteria. According to my observations, students were Somewhat Engaged during the drawing portion of this unit. From the Self Assessments, it was gathered that only 40% of students found the Control Lesson to be most engaging.

In contrast, out of all the Differentiated and Non-Differentiated activities (including Notes, Group Work, Drawing, and Critique) from both lessons, students were most engaged during the Test Lesson drawing, which provided multiple DI opportunities. Students initially worked together in groups based on Interest - explained above - to create a Still Life with a theme of their choosing. Once students had drawn their still life, they were presented with more Differentiated opportunities for shading, based on both Interest and Readiness. Therefore, students were more engaged throughout the drawing process because they had personal investment and choice from the beginning. 55% of students felt most engaged during the drawing portion of the Differentiated lesson, and I observed this as the portion of the unit where students were most engaged over the longest period[s] of time. Student engagement increased due to having Differentiation within the drawing unit.

The Test Lesson provided options from which students could choose how to complete their Critique, whereas the Control lesson did not - all students completed the same critique. From the Self Assessment, only 15% of students felt more engaged during the Control Critique, where they all completed the same form about the same artist. In contrast, 60% of students felt more engaged during the Test Critique, where they conducted individual research on an artist of their choosing, and then completed their
choice of Critique. Options for their critique catered to different types of learners; students made their choice based on Learning Preferences and Interest. Student ratings for engagement reflected my observations - both ratings resonate with the Differentiated Critique as more engaging.

Each of these portions of the Test Lesson, Group Work, Drawing, and Critique, demonstrate the positive effects of Differentiation on student engagement, and are reflected in both the student Self Assessment and my observations. In contrast, the Notes portion of the unit were observed and ranked differently. According to the Self Assessment, 65% of students preferred the Control Lesson Notes, and only 35% of students felt more engaged during the Test Lesson Notes. From my observations, I found students to be equally engaged during both units. The Control Lesson had one note-taking opportunity, while the Differentiated unit had multiple note-based activities. During the foldable notes, I observed students had the same level of engagement with the task in both the Control and Test Lessons. However, during the Differentiated lesson, students participated in skeleton notes, a rotation drawing, and shading notes, which were students were observed as Mostly and Fully engaged. Perhaps, because the Rotation Drawing and Shading Notes were not the traditional style of notes students are accustomed to, they did not consider them in their ratings for engagement during Notes.

Recommendations:

For future teaching, I would provide more Differentiated Instruction for both units. Because of the higher levels of engagement, I would add DI practices to the control unit, and include Group Work as well since students responded well and were engaged with the tasks and with each other. When implementing the Differentiated Critique in the
future, I would approach the procedure differently by easing students into the various options provided. Initially, students struggled to understand how or who to research for the critique. Because this was their first time researching artists and themes, the amount of choices and options were overwhelming for some students. Rather than leaving the research portion open-ended, I would provide students with several artists, both contemporary and traditional, from which to choose, and also allow students to research their own artist if they so chose. This option would provide students with some initial structure from which they could build upon to do independent research later in the year.

RESEARCH QUESTION 3

Do students perceive a difference in their personal satisfaction with the product of art lessons when Differentiated Instruction is implemented?

Conclusions:

According to the answers provided on the Student Self Assessments for the Control and Tests Lessons, students, overall, felt more satisfied with the drawing that they created during the Test Lesson. However, there was no significant change in satisfaction between the products of Differentiated and Non-Differentiated lessons. During the Control Lesson, the average rating for satisfaction was 3.48, Somewhat Satisfied, and the average rating for the Differentiated Lesson was 3.38, Somewhat Satisfied, marking a 0.1% decline in satisfaction. The median rating for both lessons was 4 - Mostly Satisfied. Although student satisfaction did not increase with the implementation of Differentiated Instruction, the other benefits of DI, including increased student engagement and improved quality of artwork, are strong advocates for continuing to use DI strategies.
Recommendations: High school students are their own harshest critics, and are quick to assume and assert that their artwork is not of a high quality and is not good. Perhaps this assessment is due to the competitive and judgmental nature of the world in which they live. In the future, while utilizing DI, I would implement a peer editing/peer critique component in the lesson so that students could receive formal feedback about their artworks. This would allow students to hear critique and feedback from their peers, rather than just me, their teacher. Having the additional element of peer critique could have the potential to increase student satisfaction through constructive criticism and praise. Building student confidence is an important factor in Differentiated Instruction, and because these were the first two units of the year, students were still familiarizing themselves with the procedures of the classroom and learning their strengths as artists.

Additionally, the products of these two Lessons are very different. The unifying factor of these two units was the use of graphite to create and shade their drawing. In the future, I would compare two units that each focus on a theme, and both have equally as challenging objectives. Perhaps the difference in the tasks provided in each lesson caused students to feel more or less satisfied because the Test Lesson provided two challenges (Theme and Value), whereas the Control Lesson only provided one main challenge (Elements of Art and Principles of Design).
RESEARCH QUESTION 4

Does the quality of student artwork increase with the use of Differentiated Instruction?

Conclusions:

Based on student Self Assessments, students perceived the Test Drawing as having a better quality than the Control Drawing. Students rated the quality of their drawing on a scale of 0-100. The average rating for the Control Drawing was a 78. The average rating for the Test Drawing, which included Differentiation, was an 82.3. This shows a 4.3 percentage point increase in perceived quality.

Of the student ratings for the Control Drawing, 76% of students rated their drawing at 80 or above, 33% of students rated their drawing at 90 or above. Only 71% of students rated their Test Drawing at 80 or above, which represents a 5% decrease from the Control Lesson. However, 48% of students rated their Test Drawing 90 or above. This shows a 15% increase in the amount of students who felt Fully Satisfied with their Differentiated drawing.

These findings show that students felt their Differentiated drawing was of a higher quality than their drawing from the Test Lesson, which did not include DI. This is of particular interest when comparing student satisfaction and quality. Although student satisfaction did not change between lessons, students were able to see an improvement in the quality of their Test Drawing.

From a grading standpoint, Differentiation did not have a positive impact on the quality of students drawings. However, it did have a positive impact on the quality of student critiques. In both the Drawing and Critique portions of each unit, 62% of students
earned the same letter grade on the Control and Test Drawings. 33% of students declined one letter grade from the Control to the Test Lesson. Despite these statistics, I do not believe that the Differentiated Instructional practices were the cause of this decline. The Test Lesson presented students with greater artistic challenges and more challenging objectives to master. The Test Lesson placed much emphasis on the realistic application of value, which is something with which students struggle, and consequently lowered some students grades.

Eighty six percent of students did demonstrate mastery with the theme of the unit, Symbolism and Storytelling. Whereas the overall grades did not improve from the lesson with Differentiation, students were able to make meaningful connections with their drawings because of the theme and having ownership over their drawings due to their personal investment throughout the process. Students were very thoughtful and careful in their creation process, which was seen in their drawings. These lesson components increased student rankings for the quality of their drawing, despite the fact their letter grade may not have improved.

In contrast, providing Differentiated options for the Critique portion of the unit indicated a rise in student grades. 57% of students achieved the same letter grade between each project. However 29% of students grades went up at least one letter grade during the Differentiated Critique. The remaining 14% of students’ grades declined because they did not complete the assignment. In addition to grades, I observed an increase in the quality of the critiques. Because students invested their time into researching an artist of their choosing, they were more dedicated to completing the critique because they were interested in the artist or artwork that they had chosen. This increased the quality of the
critique. Having the opportunity to choose how they could complete their Critique allowed students to work in a way that was most suitable to their Learning Style and their Interests. These choices made the critique more accessible and interesting because students could work with greater confidence.

**Recommendations:**

In future studies, I would not compare lessons that have such different products. Whereas both projects used the same media, there were fundamental differences between how students applied their knowledge. Rather than compare two different styles of art - non-representational and realistic - I would conduct research over two units that have similar products, for example, two projects that focus on realism. This would allow for comparisons against similar objectives.

**Recommendations for Future Studies and Implications for Art Education:**

Because there is little research on Differentiated Instruction in the field of Art Education, this research serves as starting point for further investigations into the effects of differentiation in the art classroom. The findings presented here indicate positive implications for DI in art, including increased student engagement, increased self-efficacy, and increased student perception of artwork quality.

In particular, when implementing DI in the art classroom, using strategic grouping provides students with opportunities to work together to complete assignments, brainstorm, critique, and work through visual problems. Strategic grouping encourages collaboration, and grows interpersonal skills, while allowing students to interact with and
tackle challenging information. Careful consideration must be considered when creating groups in order to maximize student engagement, and promote student effort and input.

Tiering projects by providing students with choices has indicated the potential to increase motivation and engagement. When using tiering, students are encouraged to take an active role in their education by pursuing artistic challenges that are appropriate for their level of readiness. Differentiation in general encourages students to be creative problem solvers, and in Art Education, DI helps transform students into active, visual problem solvers.

Although the findings of this research have presented evidence increased student engagement during lessons that incorporate DI, this research is limited to only several differentiated practices, including strategic grouping, small group and whole class instruction, and tiering. Further research could examine the effects of other differentiated instructional methods in the art classroom, including any of the methods considered in Research Question 1. By further researching and testing alternate differentiated practices, more assessments can be made to determine the effectiveness of DI on student engagement, student satisfaction, and improving quality of artwork in the art classroom.
Appendix A

Parent/Guardian Consent to Participate in Research

Identification of Investigators & Purpose of Study
You are being asked to participate in a research study conducted by Lindsey Perrault, art teacher at Millbrook High School and graduate student at James Madison University. The purpose of this study is to research the effects of Differentiated Instruction on student engagement, satisfaction and quality of artwork. Studies in education suggest that when used to accommodate diverse learners, Differentiated Instruction is an effective means of addressing the real and urgent matter of contemporary classroom diversity. This study will contribute to the researcher’s completion of her graduate thesis research.

Research Procedures
Should you decide to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of two art units over the course of five weeks in their Drawing & Painting 1 class. Students will be given instruction, take notes, participate in individual and group art activities, create artworks, investigate art history topics, and complete Self Assessments about their perceived levels of engagement and satisfaction. Observations of student engagement, dialogue and interaction with task at hand will be recorded and analyzed, and photographs of student artworks will be taken.

Time Required
Participation in this study will span the course of five weeks and take 13 class periods. The study will be conducted during normal class meetings according to the schedule at Millbrook High School.

Risks
The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits.
Potential benefits from participation in this study include:

Confidentiality
The results of this research will be presented at James Madison University and may be shared at art education conferences. The results of this project will be coded in such a way that the respondent’s identity will not be attached to the final form of this study. The researcher retains the right to use and publish non-identifiable data. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, all information that matches up individual respondents with their answers will be destroyed.

Participation & Withdrawal
Your child’s participation is entirely voluntary. You and your child are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.
Questions about the Study
If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Lindsey Perrault              Karin Tollefson-Hall
Millbrook High School        School of Art, Design and Art History
Frederick County Public Schools  James Madison University
perrauli@fcpsk12.net           Telephone: (540) 568-4303
tollefk@jmu.edu

Questions about Your Rights as a Research Subject
Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent
I have read this consent form and I understand what is being requested of my child as a participant in this study. I freely consent for my child to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

☐ I give consent for my child’s artworks to be photographed. ________ (Parent’s Initials)

______________________________________   ______________
Name of Participant (Printed)

_____________________________________   ______________
Name of Parent/Guardian (Signed) Date

______________________________________   ______________
Name of Parent/Guardian (Signed) Date

______________________________________   ______________
Name of Researcher (Signed) Date
Appendix B

Youth Assent Form
The Effect of Differentiated Instruction on Student Engagement & Satisfaction in the Art Classroom

We are inviting you to participate in this study because you are currently enrolled in Drawing and Painting 1 and we are interested in the effects of Differentiated Instruction on student engagement and satisfaction in the art classroom. Differentiated Instruction is a collection of best practice teaching methods which meet students where they are in their learning, in order to provide appropriate educational challenges. This research will take place over the course of 5 weeks.

During the first unit, we will take notes on the Elements of Art and Principles of Design. We will take a few notes, then apply what you have learned to a drawing. We will continue to take notes and work on the drawing until you have learned all of the Elements of Art and Principles of Design. Everyone will take the same notes and create a drawing with the same requirements. After your drawing is finished, you will complete a critique about a famous work of art. Lastly, you will complete a Self Assessment about your engagement and satisfaction with the unit.

During the next unit, you will have opportunities to choose how you would like to learn. You will participate in group work based on a survey that determines your learning profile. Then, you will work in groups based on your interests to create a Still Life that you will eventually draw. As a class, we will take notes and practice how to use Value to create shading. Next, you will get to choose how you would like to shade and complete your drawing based on four different options. When you finish your drawing, you will do some research on an artist and complete a critique of your choice. Lastly, you will complete a Self Assessment about your engagement and satisfaction with the unit, and compare it to the first unit.

The primary reason for doing this survey is to assess whether or not Differentiated Instruction has an impact on art students and their engagement and satisfaction. Ultimately, this will help me, your art teacher, determine the best ways to teach you throughout the year.

Your responses and participation in the study will be completely confidential. All observations made by me, grades, and self assessments you complete will be coded to conceal and protect your identity. The information collected will only be seen by my researchers, and no individual responses or answers will be identified. The photographs taken will be solely of your artworks, and will not reveal any personal information or identifying markers. If you do not wish to have data collected about you, this will not hurt your grade in any way and you can opt out of the data collection at any time. We have asked your parents/guardians for their permission for you to do this study. Please talk this over with them before you decide whether or not to participate.

If you have any questions at any time, please ask me.

If you check “yes,” it means that you have decided to participate, and have read everything on this form.

_____ Yes, I would like to participate in the study.

Signature of Subject ___________________________________________ Date ____________

Signature of Investigator ___________________________________________ Date ____________

Lindsey Perrault
Millbrook High School
perrauli@fcpsk12.net
Appendix C
Control Lesson (Limited Differentiation)

Theme: Elements of Art & Principles of Design

Grade Level: Drawing & Painting 1 (9-12 grade students)

Lesson Overview:
During this lesson, students will be taught the Elements of Art & Principles of design. Because students will be entering the class with varied art backgrounds, this lesson is meant to provide students with a base knowledge of the Elements & Principles so they may have prior knowledge from with to draw throughout the rest of the year (where each Element & Principle will be explored more fully with themes and artists).

Students will create a foldable note sheet that includes each of the Elements of Art & Principles of Design, including written notes and drawn pictures. Several Elements or Principles will be taught, students will take notes, then they will apply what they learned to a graphite drawing. Students and teacher will work back and forth between completing the notes and working on the drawing until all of the Elements of Art and Principles of Design have been reviewed and applied. Additional time will be allowed for students to finish their drawing. After the drawing is complete and mounted, students will complete and turn in a teacher-made critique about an M.C. Escher Drawing. They will also complete and turn in a Self Assessment describing their engagement, personal satisfaction and enjoyment with the artwork.

VA SOL’s:
AI.1 The student will maintain and use a process art portfolio (e.g., sketchbook/journal and working portfolio) for planning and as a resource in the art-making process.
AI.3 The student will communicate ideas in works of art by identifying and using steps of an artistic process, including selecting media and incorporating elements of art and principles of design.
AI.4 The student will describe and demonstrate craftsmanship (artisanship) in works of art.
AI.13 The student will analyze works of art as representational, abstract, or nonrepresentational, including non-objective and conceptual.
AI.15 The student will use art criticism skills to interpret, analyze, and evaluate works of art.
AI.20 The student will describe aesthetic qualities found in works of art.

Lesson Objectives:
The Student Will:
• Create a foldable (to be later added to their sketchbook) with written and drawn notes about the Elements of Art and Principles of Design.
• Demonstrate understanding of the Elements of Art and Principles of Design.
• Create a non-representational graphite drawing that includes:
- The Elements of Art, including Line, Space, Shape, Value, Texture, Form and Color.
- A strong composition that does not have any “Compositional No-No’s.”
- Demonstrates craftsmanship.

- Complete a critique that evaluates the Elements and Principles in a work of art, and also employs personal judgement and critique.
- Complete a survey about their level of engagement, personal satisfaction and enjoyment throughout the lesson.

**Vocabulary:**
(To be included on students foldable notes with accompanying student-made drawings.)

**Elements of Art:**

- **Line:** “A dot going for a walk.” - Paul Klee
  - **Horizontal:** Lines that are flat and go side-to-side. - Boring or Stable.
  - **Vertical:** Lines that are tall and go up and down. - More active and unstable.
  - **Diagonal:** Lines that are slanted. - Very active and exciting.
  - **Curved:** A line that is not straight.
  - **Irregular:** A line that has a variety of Line Quality.
  - **Line Quality:** The thickness or thinness of a line.
  - **Implied:** A line that is not physically there, but is perceived by the eye to exist.
  - **Contour Line:** The basic outlines of an object.
  - **Blind Contour Line:** A continuous line drawing made by not looking at the paper.
  - **Parallel:** Lines that go side by side, but never touch.
  - **Perpendicular:** Two lines that meet or cross to make a 90 degree angle.

- **Composition:** How things in the artwork are arranged.
  - 5 Compositional No-No’s: Bull’s Eye, Cut in Half, Leading the Eye off the Page, Cut the Corner, Kiss the Edge.

- **Space:** The area above, below, beside, between or inside an object.
  - **Positive Space:** The subject matter
  - **Negative Space:** The empty space.
  - **Foreground:** What is closest to you.
  - **Middle Ground:** What is in the center/middle.
  - **Background:** What is farthest from you.
  - **Overlapping:** To place things in front of and behind one another.
  - **Placement:** Higher on page = Farther away. Lower on Page = Closer.
  - **Intensity:** Closer Objects = Bright. Farther Objects = Dull.
  - **Detail:** Closer Objects = Very Detailed. Farther Objects = Less Detail.
  - **Perspective:** Tricks the eye to think the flat paper is 3D.

- **Subject Matter:** What’s in the Picture.

- **Shape:** When a line extends into space and reconnects to itself. A closed line.
  - **Geometric:** Man-Made.
  - **Organic:** From Nature.
- Amorphous: Free-Form Blob.

- **Proportion:** The relationship of objects to one another.

- **Value:** The lightness and darkness of an object.
  - Value Scale: Tool used to determine values.
  - Range: The amount of value used in an artwork.
  - Abrupt Value Change: When a value changes immediately.
  - Gradual Value Change: When values change smoothly from dark to light or color to color. Shading.

- **Texture:** The surface quality of an object.
  - Tactile: The way something feels to the touch.
  - Visual: How something looks like it would feel.
    - Hatching, Crosshatching, Stippling, Gesture.

- **Form:** Height, Width, and Depth.
  - Two-Dimensional: Height and Width. Flat. - Drawings, Photographs, (some) Paintings, works of art on paper.
  - Three-Dimensional: Height, Width and Depth. - Sculptures.
    - Relief: To carve away from something.
    - In the Round: A 3-Dimensional artwork you can walk around and see all sides of.

- **Color:** The light reflected off an object.
  - Primary Colors: Colors that cannot be mixed. - Red, Yellow, Blue.
  - Secondary Colors: Created by mixing two primary colors. - Green, Purple, Orange.
  - Tertiary Colors: Created by mixing a primary and secondary color. - Red Orange, Yellow Orange, Yellow Green, Blue Green, Blue Violet, Red Violet.
  - Hue: The name of a color.
  - Local Color: Realistic color.
  - Subjective Color: Colors that are made up, or unnatural.
  - Monochromatic: Many shades and tints of one color.
    - Shade: A color plus white.
    - Tint: A color plus black.
  - Polychromatic: Multiple, different colors.

**Principles of Design:**

- **Balance:** The equilibrium between objects.
  - Asymmetrical: Both sides of an artwork are different.
  - Symmetrical: Both sides of an artwork are the same.
  - Radial Symmetry: Symmetry that comes from a central point. Each “slice of the pie” is the same.
  - Visual Equilibrium: When a picture looks or feels balanced and even.

- **Movement:** The path created by the eyes moving around an artwork.

- **Repetition:** To reuse the Elements of Art over and over again.
  - Pattern: Something that repeats. Can be simple or complex.

- **Variety:** To use many different Elements of Art.

- **Emphasis:** The Focal Point. - The first thing your eye sees. The most important part.
• **Rhythm**: The rate that the Elements of Art are repeated. How quickly your eye moves around the work of art.
• **Contrast**: To have opposites in a work of art.
• **Unity**: To use the Elements of Art and Principles of Design together so that one does not overpower the work or art. The goal of all your artworks.

**Historical Information:**
The Elements of Art and Principles of Design are considered the “building blocks” of art and are used by artists to create compelling artworks. The four main components of a standard art critique are: Describe, Analyze, Interpret, and Evaluate. By having a solid understanding of the Elements of Art and Principles of Design, artists and art students are able to engage in informed discussion about works of art. Each of the Elements of Art and Principles of Design are briefly described and taught in this lesson to serve as a base-line of knowledge for future projects (where they will be expanded upon accordingly), and also to create prior knowledge for the remainder of the year.

**Image Description:**

This image will be used for student critique.

Wassily Kandinsky
*Composition VII*
1923
Oil on Canvas

**Questioning Strategies:**
• Implement questions about the Elements of Art and Principles of Design, based on each vocabulary term. Use these questions to guide class discussion, notes and drawing.
• Question students as a whole class and individually if/why their drawing demonstrates understanding of the Elements of Art and Principles of Design.
• Use questions that encourage students to reflect on their artwork in order to improve, enhance or justify their project.
• When students claim to be finished with their artwork, question them whether their artwork has Unity, and ask why or why not.

**Lesson Procedure:**
**Day 1:**
***Place a bin on each table with the following supplies: Drawing Paper cut into 25”x7” to use for notes. Scissors, Glue Sticks, Markers, Pencils, Rulers, Pens, Erasers, Notes on
LINE, COMPOSITION, SHAPE, SPACE, HOW TO CREATE SPACE IN AN ARTWORK. (Make copies of teacher-made notes, and cut out. Place notes in labeled, envelopes and place one envelope in each bin. Change envelopes/notes each day so that only current notes are in the bins.) Store previous class notes on teacher's desk. Have drawing paper cut into 8”x9” pieces located on the teacher’s’ desk to use for final drawing.

1. When students arrive, they should each take a piece of 25”x7” drawing paper, a pencil and a ruler out of the bin. Demonstrate how to use the ruler to divide the paper into 5” sections, and students will divide their own paper. Label each section with numbers 1-8 (there will be two sections that are left blank).

2. Label the top of page 1 “Elements of Art.” Under the title, students will glue in the notes for LINE. Teach each of the types of lines, draw and example on the board, and students will draw the example in their notes as well. At the top of page 2, have students glue in the notes for COMPOSITION. Teach and have students draw examples. (This same procedure - teach the concept, draw an example on the board and have students copy to their own notes - will repeat with each of the Elements of Art and Principles of Design.

3. Give each student an 8”x9” piece of drawing paper. Demonstrate how to draw a ½” border around the edge of the paper.

4. Students will draw a minimum of 9 lines that divide the paper in an interesting way. Lines should either touch two edges, an edge and another line, or two lines. Lines can overlap and intersect. The lines can be straight, curved, or a variety of both. Encourage students to think about composition and avoid the Compositional No-No’s.***NOTE: have students count to ensure that they have created at least 26 different sections. This will ensure they have enough sections to fulfill the requirements for the project. Then, instruct students to change the line quality of at least 5 lines.

5. While students are drawing, give each students a copy of the rubric. Encourage students to check off each step as they go to ensure they have all the components of the drawing. Also, if they get behind, the rubric serves as a set of directions for the drawing.

6. At the bottom of Page 2, glue in notes on SHAPE. Teach and draw examples. At the top of Page 3 glue in notes on SPACE. At the bottom of page 3 glue in notes on HOW TO CREATE SPACE IN AN ARTWORK. Teach and draw examples on page 4.

7. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, and students should place their drawings in their cubbies.

Day 2:

***Replace notes in bins with BALANCE, MOVEMENT, VALUE, CONTRAST, TEXTURE, REPETITION. Have pattern pages available for students to use.

1. Allow time at the beginning of class for students to finish up what they had been working on the previous class.

2. On page 7, label the top of the page Principles of Design. Under the title glue in notes on BALANCE. Teach and draw examples. Below, glue in notes on MOVEMENT. Teach and draw examples.
3. Students will draw choose a shape and repeat it five times throughout the drawing. The shape should vary in size, and at least one shape should go off the edge of the page. Encourage students to think about balance and movement when placing their shapes.

4. At the top of page 5, glue in VALUE notes. Teach and draw examples. On page 8 glue in notes on CONTRAST. Teach and draw examples. Students will fill in at least five sections created by the lines and shapes with gradual value changes. At least three sections will be colored in as dark as possible (5 value), three sections will have a mid-tone (3 value), and three sections will be left white (1 value) to show both a range of value and contrast. Encourage students to think about contrast and movement as they determine where to add gradual value, and their 1 and 5 values.

5. At the bottom of page 5, glue in TEXTURE notes. Teach and draw examples. Students will choose four sections to add drawn texture (one section for each of the techniques - hatching, crosshatching, stippling and gesture). When using each of the texture techniques, students should create value as well. Students will also create texture by using texture plates in at least three sections. Remind students about movement and contrast as they add texture.

6. On page 8, glue in REPETITION notes. Teach and draw examples. Students will choose five sections in their drawing and add a different pattern to each section. Encourage students to create their own patterns, or choose from the pattern page provided.

7. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, and students should place their drawings in their cubbies.

Day 3:

***Replace notes in bins with FORM, COLOR, VARIETY, EMPHASIS, RHYTHM and UNITY. Cut black mounting paper to 9”x10” and place on the paper cutter for when students finish their drawing. Make copies of the Critique and the M. C. Escher image and keep on teacher’s desk to be handed out when students are finished with their drawing. Make copies of the Self Assessment and keep on the teacher’s desk for when students finish the critique.

1. At the top of Page 6, glue in FORM notes. Teach and draw examples. Below, glue in COLOR notes. Teach and draw examples. On Page 8, glue in VARIETY, EMPHASIS, RHYTHM and UNITY notes. Teach.

2. After all notes have been taught, students will have the remainder of the class to fill in any empty spaces (with the exception of the three that are to be left blank) in their drawing. Remind them of Contrast, Movement and Unity.

3. As students finish, they will mount their drawing on the pre-cut black paper, then fill out and attach a name tag.

4. Students will then complete the critique about the M.C. Escher lithograph, Reptiles. They may use their notes to help complete the critique.

5. Finally, students will fill out the Self Assessment, rating their engagement, personal satisfaction and enjoyment with the lesson. Students will paperclip their drawing, critique and Self Assessment together and turn into the cabinet.

6. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, and students should place their drawings in their cubbies.
Day 4:
***Remove the prior days notes from the bins on the table. Cut black mounting paper to 9”x10” and place on the paper cutter for when students finish their drawing. Make copies of the Critique and the M. C. Escher image and keep on teacher’s desk to be handed out when students are finished with their drawing. Make copies of the Self Assessment and keep on the teacher’s desk for when students finish the critique.

1. Today is the final work day for the project. Students should complete their drawing and mount it to the pre-cut black mounting paper, then fill out and attach a name tag.

2. Students will then complete the critique about the Wassily Kandinsky artwork titled Composition VII. They may use their notes to help complete the critique.

3. Finally, students will fill out the Self Assessment, rating their engagement, personal satisfaction and enjoyment with the lesson.

4. If students finish early, they may have time to free draw, or work in their Visual Journal with the Journaling supplies.

5. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables. Students will paperclip their drawing, critique and Self Assessment together and turn into the cabinet. Any work that is not completed in class will be done as homework to be turned in at the beginning of the following class period. Work that is turned in after that will be considered late and points will be deducted accordingly.

Materials & Preparation:
- Drawing Paper - Cut into 25”x7” strips for notes, and 8”x9” rectangles for drawings.
- Pencils and Pens.
- Rulers.
- Scissor.
- Glue Sticks.
- Erasers.
- Markers.
- Teacher-Made Notes - Cut up and put in envelopes, placed on tables daily.
- Black Mounting Paper - Cut into 9”x10” rectangles.
- Rubber Cement.
- Name Tags.
- Critiques and M. C. Escher picture, Reptiles
- Self Assessment.

Resources:

Considerations for Special Populations:
Additional time will be given to students with documented needs. IEP’s, 504 plans and LEP/ESL accommodations will be honored.
Appendix D

**Line:**
- Horizontal
- Vertical
- Diagonal
- Curved
- Irregular
- Implied
- Parallel
- Perpendicular
- Contour
- Blind contour

**Composition:**
1. Cut in half
2. Bulls eye
3. Leading eye off the page
4. Kiss the edge
5. Cut the corner

**Shape:**
- Geometric
- Organic
- Amorphous

**Space:**
- Positive
- Negative

**How to Create Space:**
- Placement: Higher
  Lower
- Intensity/Brightness: Closer
  Farther
- Details: Closer
  Farther
- Perspective:
Value: the lightness or darkness of an object.
- Scale: shows a range of value (0-5).
- Sudden change
- Gradual changes

Texture: visual - how something looks like it feels;
tactile - how something feels.
- Hatching
- Stippling
- Cross-hatching

Color: the light reflected off something.
- Primary
- Secondary
- Tertiary/intermediary
- Monochromatic
- Polychromatic
- Local
- Subjective
- Hue

Form: Height, width, depth.
- 2-Dimensional: height & width
- 3-Dimensional: height, width, depth
- Relief: To carve away from something

Contrast: to have opposites.
- Line
- Value
- Shape
- Space

Balance: the equilibrium between objects.
- Asymmetrical
- Symmetrical
- Radial

Movement: how your eye moves around the artwork.

Repetition: pattern - to repeat something.
- Simple
- Complex

Variety: to use many Elements of Art.

Emphasis: the focal point (most important part).

Rhythm: how fast or slow your eye moves around.

Unity: to use the Elements & Principles together to create visual equilibrium.
Appendix E

Rubric: Elements of Art & Principles of Design Drawing

_____ ½” Border around Edges
_____ 9 Lines that either touch the edge, another line, overlap, or any combination (10pts.)
_____ 5 different types of Line Quality (10 pts.)
_____ A circle near the center (2 pts.)
_____ A second shape that is repeated at least 5 times in 5 different sizes (8pts.)
_____ At least 3 sections colored in completely with graphite (5pts.)
_____ At least 3 sections left white (5 pts.)
_____ At least 5 sections with value from dark to white (50 pts.)
_____ At least 3 sections with texture from texture plates (10 pts.)
_____ At least 1 section with each of the drawn textures (40 pts.)
_____ At least 3 sections each with a different pattern (10 pts.)
_____ Contrast – no two techniques or Elements are side by side (50 pts.)
_____ Unity – using the Elements & Principles wisely.
_____ Craftsmanship – the drawing is neat and looks finished, the borders are clean, and the artwork is mounted on a piece of black paper (100 pts.)
Appendix F

**Critique Form**

**ELEMENTS OF ART:**
Circle all the answers that apply. Describe and elaborate for short answer questions. You may use your notes.

**LINE:**
- Straight
- Vertical
- Horizontal
- Diagonal
- Curved
- Irregular
- Implied
- Thick
- Thin
- Parallel
- Perpendicular
- Contour

Where do you see these lines?_____________________________________________________

**SHAPE:**
- Geometric
- Organic
- Amorphous

Where do you see these lines?_____________________________________________________

**SPACE:**
- Positive
- Negative

Which dominates the artwork?

How is space created?
- Overlapping
- Perspective
- Intensity
- Size

What is in the Foreground?_____________________________________________________

Middle Ground?_____________________________________________________

Background?_____________________________________________________

**VALUE:**
- Gradual
- Abrupt

What values are used? 1 2 3 4 5

**TEXTURE:**
- Visual
- Tactile
- Hatching
- Crosshatching
- Stippling
- Gesture

**FORM:**
- 2-Dimensional
- 3-Dimensional
- Relief

**COLOR:**
- Primary
- Secondary
- Tertiary
- Warm
- Cool
- Analogous
- Neutral
- Monochromatic
- Polychromatic
- Complimentary
- Local
- Subjective

**PRINCIPLES OF DESIGN:**
Circle all the answers that apply. Describe and elaborate for short answer questions. You may use your notes.
BALANCE:
Symmetrical  Asymmetrical  Radial
Does it have Visual Equilibrium? Yes  No
Why or why not?

MOVEMENT:
Line  Square  Rectangle  Oval  Circle  Triangle
Describe the path of your eye.

RHYTHM:
At what pace does your eye move around the artwork? Slow  Medium  Fast

REPETITION:
Line  Shape  Space  Value  Texture  Form  Color

VARIETY:
Line  Shape  Space  Value  Texture  Form  Color

EMPHASIS:
What is the focal point of the artwork?

CONTRAST:
Line  ___________ and ___________
Shape  ___________ and ___________
Space  ___________ and ___________
Value  ___________ and ___________
Texture  ___________ and ___________
Color  ___________ and ___________

WHAT DO YOU THINK WAS THE ARTIST'S MEANING OR WHAT WAS THE ARTIST TRYING TO SAY IN THIS ARTWORK?

DO YOU LIKE THIS ARTWORK? WHY OR WHY NOT?

HOW IS THIS ARTWORK SIMILAR AND DIFFERENT TO THE PROJECT YOU JUST COMPLETED?
Wassily Kandinsky

*Composition VII*

1923

Oil on Canvas
Appendix G

Name: ___________________________  Class Period: _________
Unit Title: Elements of Art & Principles of Design

Self Assessment 1:
Answer all questions honestly and to the best of your ability. Take time to reflect on your experiences during this lesson and provide thoughtful answers to each question.

1. Give your drawing a title. ________________________________
2. Describe your drawing:
__________________________________________________________________
__________________________________________________________________

3. What is the strongest part of your drawing? What do you feel you did a particularly good job on in your drawing? Why?
__________________________________________________________________
__________________________________________________________________

4. What is the weakest part of your drawing? What do you feel could use improvement? Why?
__________________________________________________________________
__________________________________________________________________

5. Rate the amount of effort you put into this drawing:

   0  1  2  3  4  5
   No Effort  Slight  Partial  Some  A Lot  Maximum Effort

6. Overall, how satisfied are you with your drawing?

   0  1  2  3  4  5
   Not Satisfied At All  Slightly  Partially  Somewhat  Mostly  Fully Satisfied

Explain your Rating: __________________________________________________________________
______________________________________________________________________________________

7. What would have made you more satisfied with this drawing? __________________________________
______________________________________________________________________________________

8. Which part of the lesson was most interesting? ______________________________________________
9. Which part of the lesson was least interesting? ______________________________________________

10. Rate your level of engagement during the NOTES portion of the unit.

    0  1  2  3  4  5
    No Engagement  Slightly  Partially  Somewhat  Mostly  Fully Engaged

11. Rate your level of engagement during the DRAWING portion of the unit.

    0  1  2  3  4  5
    No Engagement  Slightly  Partially  Somewhat  Mostly  Fully Engaged

12. Rate your level of engagement during the CRITIQUE portion of the unit.

    0  1  2  3  4  5
    No Engagement  Slightly  Partially  Somewhat  Mostly  Fully Engaged

13. Rate your level of OVERALL engagement throughout the entire unit.

    0  1  2  3  4  5
    No Engagement  Slightly  Partially  Somewhat  Mostly  Fully Engaged

14. What would have made you more engaged during the unit? What could have been done differently so that you would have been more engaged with the tasks of the lesson? __________________________________
______________________________________________________________________________________
### Appendix H

#### Elements & Principles of Art Assessment (Control Lesson) Teacher Rubric:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Drawing:</strong></td>
<td><strong>Project Grades.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Use of the</strong></td>
<td>Included all of the requirements:</td>
<td>Included most of the requirements. Several of the requirements</td>
<td>Included some of the requirements, approximately half were</td>
<td>Included very few of the requirements - is missing more</td>
<td>Drawing is incomplete. Not enough information to assess.</td>
</tr>
<tr>
<td><strong>Elements of</strong></td>
<td>- 9 Lines</td>
<td>were missing, or were unidentifiable/indistinguishable.</td>
<td>were missing or were unidentifiable/indistinguishable.</td>
<td>requirements than it included.</td>
<td></td>
</tr>
<tr>
<td><strong>Art (200)</strong></td>
<td>- 5 Line Qualities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 3 #5 Values</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 3 #3 Values</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 3 #1 Values</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 5 Gradual Values</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 4 Drawn Textures (1 of each)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 3 Texture Plates</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- 5 Patterns (all different)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Movement</strong></td>
<td>Eyes move around the entire artwork and do not get hung up in one area, or immediately move off the page. Key elements are spaced around the artwork to attract the eyes attention. All parts of the artwork are seen.</td>
<td>Eyes move around most of the artwork. They may get caught up in one area or move off the page before seeing the entire work. Key elements lead are spaced out to attract the eyes attention. A small portion may be unseen.</td>
<td>Eyes do not see approximately half of the artwork or are led off the page immediately, leaving a large portion unseen. Key elements are poorly spaced or do not exist.</td>
<td>Eyes barely move around the artwork, leaving the majority unseen.</td>
<td>Drawing is incomplete. Not enough information to assess.</td>
</tr>
<tr>
<td><strong>(50)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Contrast</strong></td>
<td>No two Elements, techniques or values are touching or are side-by-side. Different or opposite</td>
<td>Several areas have similar Elements, techniques or values touching side-by-side. One Element, technique or</td>
<td>Many of the same Elements, techniques or values are touching side-by-side, and begin to appear similar. Approximately</td>
<td>The majority of the drawing looks the same because most of the same Elements, techniques and values are side-</td>
<td>Drawing is incomplete. Not enough information to assess.</td>
</tr>
<tr>
<td><strong>(50)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elements are near each other to make each section stand out. There is a large range of value and not one Element or value dominate the artwork.</td>
<td>value may appear more frequently than another. Most sections of the drawing stand out from one another.</td>
<td>half of the drawing does not have contrast, and the sections look similar.</td>
<td>by-side. Nothing stands out.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unity (50)</td>
<td>The artwork feels complete. No Element, technique or value dominates or overpowers the artwork. All of the parts work together to create Visual Equilibrium and Balance. All of the “puzzle pieces” fit together.</td>
<td>The artwork feels mostly complete. One Element, technique or value appears more often or slightly dominates the artwork. Visual Equilibrium and Balance are almost created. Most of the “puzzle pieces” fit together.</td>
<td>Several elements are competing for dominance, leaving the artwork feeling incomplete. Visual Equilibrium and Balance are not achieved. Only some of the “puzzle pieces” fit together.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craftsmanship (100)</td>
<td>Time and attention was paid to detail. The artwork is neat, and clean. The artwork is not messy, does not have smudges, smears, stray marks, and mistakes have been corrected. The paper is not wrinkled or bent. It was mounted evenly on black paper and the border is free of Rubber Cement. A name tag was filled out and taped on, with no tape showing.</td>
<td>Time and attention was paid to the artwork. A few smudges, smears, stray marks may appear, and a mistake or messy area may be present. The paper is not wrinkled or bent. It was mounted on the black paper, but some glue may be present. The name tag was filled out and taped on, but the tape may be showing.</td>
<td>Attention to detail is not readily identified. The artwork has smudges, smears, stray marks, and mistakes may still be present. The paper may be wrinkled, bent or torn. It was not mounted evenly, or glue may present. The name tag was filled out but not taped properly, or is missing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Drawing is incomplete. Not enough information to assess.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paperwork:</td>
<td>Foldable Notes (150)</td>
<td>Critique (100)</td>
<td>Self-Assessment (100)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------------------</td>
<td>-----------------------------</td>
<td>---------------------------------------------------</td>
<td>---------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Journal Grades.</td>
<td>All of the notes were written and drawings are present. Notes and drawings are legible and understandable.</td>
<td>All of the questions were answered. Answers were thoughtful and showed knowledge and understanding of the Elements and Principles. It is evident that the student put time and effort into completing the task.</td>
<td>All of the questions were answered. Answers were thoughtful and showed personal reflection. It is evident that the student put time and effort into completing the task.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grades.</td>
<td>Most of the notes and drawings are present and legible and understandable.</td>
<td>Several questions were left incomplete, or answers did not show knowledge and understanding of the Elements and Principles. The student invested some time and effort in completing the task.</td>
<td>Several questions were left incomplete, or answers did not show thoughtful input or personal reflection. The student invested some time and effort in completing the task.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foldable Notes (150)</td>
<td>Approximately half of the notes and drawings are missing, or illegible or not understandable.</td>
<td>Approximately half of the questions were left incomplete or did not show knowledge and understanding of the Elements and Principles. The task was rushed or time and effort were not invested in the task.</td>
<td>Approximately half of the questions were left incomplete or did not show thoughtful input or personal reflection. The task was rushed or time and effort were not invested in the task.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>All of the notes were written and drawings are present. Notes and drawings are legible and understandable.</td>
<td>Very few notes or drawings are present, or are illegible or not understandable.</td>
<td>The majority of the questions were not answered or did not show knowledge or understanding of the Elements and Principles. Very little time or effort was invested in the task.</td>
<td>The majority of the questions were not answered or did not show knowledge or understanding of the Elements and Principles. Very little time or effort was invested in the task.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No notes or pictures. Not enough information to assess.</td>
<td>The Critique was not completed. Not enough information to assess.</td>
<td>The Self-Assessment was not completed. Not enough information to assess.</td>
<td>The Self-Assessment was not completed. Not enough information to assess.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix I

My Way ...
An Expression Style Inventory
K. E. Kettle, J. S. Renauld, M. G. Rissa
University of Connecticut

Products provide students and professionals with a way to express what they have learned to an audience. This survey will help determine the kinds of products YOU are interested in creating.

My Name is: ____________________________________________

Instructions:
Read each statement and circle the number that shows to what extent YOU are interested in creating that type of product. (Do not worry if you are unsure of how to make the product.)

<table>
<thead>
<tr>
<th>Not At All Interested</th>
<th>Of Little Interest</th>
<th>Moderately Interested</th>
<th>Very Interested</th>
</tr>
</thead>
</table>

Example: writing song lyrics 1 2 3 4 5

1. writing stories 1 2 3 4 5
2. discussing what I have learned 1 2 3 4 5
3. painting a picture 1 2 3 4 5
4. designing a computer software project 1 2 3 4 5
5. filming & editing a video 1 2 3 4 5
6. creating a company 1 2 3 4 5
7. helping in the community 1 2 3 4 5
8. acting in a play 1 2 3 4 5
<table>
<thead>
<tr>
<th></th>
<th>Activity</th>
<th>Not At All Interested</th>
<th>Of Little Interest</th>
<th>Moderately Interested</th>
<th>Interested</th>
<th>Very Interested</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.</td>
<td>building an invention</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>10.</td>
<td>playing a musical instrument</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>11.</td>
<td>writing for a newspaper</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>12.</td>
<td>discussing ideas</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>13.</td>
<td>drawing pictures for a book</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>14.</td>
<td>designing an interactive computer project</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>15.</td>
<td>filming &amp; editing a television show</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>16.</td>
<td>operating a business</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>17.</td>
<td>working to help others</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>18.</td>
<td>acting out an event</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>19.</td>
<td>building a project</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>20.</td>
<td>playing in a band</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>21.</td>
<td>writing for a magazine</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>22.</td>
<td>talking about my project</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>23.</td>
<td>making a clay sculpture of a character</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Activity</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>24</td>
<td>designing information for the computer internet</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>filming &amp; editing a movie</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td>marketing a product</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>27</td>
<td>helping others by supporting a social cause</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>28</td>
<td>acting out a story</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>29</td>
<td>repairing a machine</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>30</td>
<td>composing music</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>31</td>
<td>writing an essay</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>32</td>
<td>discussing my research</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>33</td>
<td>painting a mural</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>designing a computer game</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>35</td>
<td>recording &amp; editing a radio show</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>36</td>
<td>marketing an idea</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>37</td>
<td>helping others by fundraising</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>performing a skit</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>39</td>
<td>constructing a working model</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>40</td>
<td>performing music</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>41</td>
<td>writing a report</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>42</td>
<td>talking about my experiences</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
### My Way... A Profile

**Instructions:** Write your score beside each number. Add each ROW to determine YOUR expression style profile.

<table>
<thead>
<tr>
<th>Products</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written</td>
<td>1.</td>
<td>11.</td>
<td>21.</td>
<td>31.</td>
<td>41.</td>
<td></td>
</tr>
<tr>
<td>Oral</td>
<td>2.</td>
<td>12.</td>
<td>22.</td>
<td>32.</td>
<td>42.</td>
<td></td>
</tr>
<tr>
<td>Artistic</td>
<td>3.</td>
<td>13.</td>
<td>23.</td>
<td>33.</td>
<td>43.</td>
<td></td>
</tr>
<tr>
<td>Computer</td>
<td>4.</td>
<td>14.</td>
<td>24.</td>
<td>34.</td>
<td>44.</td>
<td></td>
</tr>
<tr>
<td>Audio/Visual</td>
<td>5.</td>
<td>15.</td>
<td>25.</td>
<td>35.</td>
<td>45.</td>
<td></td>
</tr>
<tr>
<td>Commercial</td>
<td>6.</td>
<td>16.</td>
<td>26.</td>
<td>36.</td>
<td>46.</td>
<td></td>
</tr>
<tr>
<td>Service</td>
<td>7.</td>
<td>17.</td>
<td>27.</td>
<td>37.</td>
<td>47.</td>
<td></td>
</tr>
<tr>
<td>Dramatization</td>
<td>8.</td>
<td>18.</td>
<td>28.</td>
<td>38.</td>
<td>48.</td>
<td></td>
</tr>
<tr>
<td>Manipulative</td>
<td>9.</td>
<td>19.</td>
<td>29.</td>
<td>39.</td>
<td>49.</td>
<td></td>
</tr>
<tr>
<td>Musical</td>
<td>10.</td>
<td>20.</td>
<td>30.</td>
<td>40.</td>
<td>50.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix J

Test Lesson (Differentiated Instruction)

**Theme:** Using Symbols to Tell Stories: What Does STUFF Say?

**Grade Level:** Drawing and Painting 1 (9-12 grade students)

**Lesson Overview:**
During this lesson, students will investigate the theme of Using Symbols to Tell Stories by analyzing traditional and contemporary still life works of art. Multiple aspects of this lesson will incorporate Differentiated Instructional practices. To begin the unit, students will create a foldable about the different ways to draw. They will quickly practice each of the techniques in their notes. Additional attention will be paid to all of the techniques (except for the grid) by rotating around the room to observe and draw different still life set-ups.

To begin the lesson on Symbolism, students will be placed in teacher-made, mixed-ability groups, based on the results of the Learning Profiles survey students completed on the first day of school. While viewing a PowerPoint on the theme, students will work together to take notes and create a story about a still life, and then identify all of the symbols in the work of art. Students will then be re-grouped based on their preference on how they would like to create a still life. Group members will work together to create a collaborative still life with symbols to tell a story of their choosing.

Once created, the teacher will print a photograph of the still life for each member of the group. Students will put a grid on their photograph and their drawing paper, then sketch their still life from the photograph. The teacher will give a full-class demonstration on how to create value and shade with graphite, and the students will take notes. The teacher will present the four options from which students can choose to complete their project. Small group instruction will be given accordingly, and they will add value based on their chosen project option. Students will then write a brief summary of their still life, including the symbols they chose and their perceived meaning.

When students finish their drawing, they will research an artist who either works with the theme of Symbolism, or creates still life artworks to use for their critique. Based on their Learning Profile and interests, they will choose one of five critique options to complete about their chosen artwork. Lastly, students will complete a Self Assessment describing their engagement and satisfaction with the artwork, as compared to the first unit.

**Virginia SOL’s:**
AI.1 The student will maintain and use a process art portfolio (e.g., sketchbook/journal and working portfolio) for planning and as a resource in the art-making process.
AI.3 The student will communicate ideas in works of art by identifying and using steps of an artistic process, including selecting media and incorporating elements of art and
principles of design.
AI.4 The student will describe and demonstrate craftsmanship (artisanship) in works of art.
AI.8 The student will select and apply elements of art and principles of design to communicate meaning in works of art.
AI.10 The student will use a variety of drawing media and processes to create observational and expressive works of art.
AI.11 The student will analyze major art movements and influential artists according to events, places, cultures, and historical periods.
AI.16 The student will evaluate how social, cultural, and historical context contribute to meaning in works of art and design.

**Lesson Objectives:**
The student will:

- Create a foldable about the different Ways to Draw, including taking notes and drawing pictures as examples.
- Practice the different Ways to Draw by participating in different drawing stations throughout the room.
- Participate in group work by:
  - Working with group members to create a story about the still life.
  - Identifying the various symbols in the still life.
  - Creating a collaborative still life that:
    - Includes at least five items that have meaning.
    - Tells a story in some way.
    - Has a strong composition.
- Create a drawing:
  - Using a ruler to accurately create a grid on the photograph and a border and grid on the final drawing paper.
  - That is an accurate, to scale drawing from the still life photograph.
  - Using one of the four project options and successfully and accurately shade the drawing by adding values 1-5 as seen in the photograph.
  - Demonstrates craftsmanship.
- Write a description of the symbols and how they tell a story in the still life.
- Research an artist/artwork whose work relates to the theme of Symbolism and Storytelling to use for the critique.
- Choose one of the five critique options and complete about their chosen artist/artwork.
- Complete a survey about their level of engagement, personal satisfaction and enjoyment throughout the lesson, as compared to the previous unit.

**Vocabulary:**
- **Still Life:** An artwork where the subject matter is an arrangement of objects.
- **Subject Matter:** The object(s) in an artwork.
- **Composition:** The arrangement of objects in an artwork, and how it is structured.
- **Proportion**: The size relationship between objects.
- **Vanitas**: Vanity. A 17th Century Dutch genre of still life paintings, containing symbols that create a message about morality.
- **Memento Mori**: Objects that serve as a reminder of death. “Remember your death.”
- **Symbolism**: The use of objects as symbols to illustrate ideas or qualities.
- **Transience**: An impermanence that shows the inevitable end, or death.
- **Ephemeral**: Lasting for a very short time.
- **Value**: The lightness or darkness of an object.
- **Value Scale**: A tool to show the range of value of an object or in an artwork.
- **Range**: The amount of value used.
- **Gradual Value**: A smooth change between values - shading.
- **Abrupt Value**: Value that changes immediately.
- **Tortillion**: A paper tool used to smudge, smooth and smear drawing materials.
- **Light Source**: Where the light is coming from in an artwork (sun, spotlight, lamp, etc.).
- **Highlight**: The lightest value (1). The area that is receiving the most light.
- **Shadow**: The darkest value (5). The area that is receiving the least light.
- **Cast Shadow**: An object blocks the light, and creates a shadow (5) on the ground.
- **Reflected Light**: Light that hits the table and reflects on to the bottom of the object (2).
- **Vinyl Eraser**: Plastic eraser used to erase large areas and fix mistakes.
- **Kneaded Eraser**: A gummy, stretchable eraser used to lighten and smooth graphite.
- **Contour Line**: The basic outlines of an object.
- **Blind Contour Line**: A drawing done without looking at the paper.
- **Modified Contour Line**: A drawing that has been altered or changed to improve its accuracy.
- **Compressed Charcoal**: Powdered charcoal held together with a binder. Hard to blend. Very dark values.

**Artist/Cultural/Historical Information:**
“A memento mori is an artwork designed to remind the viewer of their mortality and of the shortness and fragility of human life. Memento mori is a Latin phrase meaning ‘remember you must die’. A basic memento mori painting would be a portrait with a skull but other symbols commonly found are hour glasses or clocks, extinguished or guttering candles, fruit, and flowers. Closely related to the memento mori picture is the vanitas still life. In addition to the symbols of mortality these may include other symbols such as musical instruments, wine and books to remind us explicitly of the vanity (in the sense of worthlessness) of worldly pleasures and goods. The term originally comes from the opening lines of the Book of Ecclesiastes in the Bible: ‘Vanity of vanities, saith the Preacher, vanity of vanities, all is vanity.’ The vanitas and memento mori picture became popular in the seventeenth century, in a religious age when almost everyone believed that life on earth was merely a preparation for an afterlife. However, modern artists have continued to explore this genre.”

http://www.tate.org.uk/learn/online-resources/glossary/m/memento-mori
“Memento Mori is Latin for reminder of death. Skulls which are represented in Northern European portraits and still lifes, and Southern European depictions of saints, of the 16th and 17th centuries are perhaps the most obvious examples of such subjects… Such elements are painted as a reminder that death is the great leveller, which puts an end to all worldly achievements.”

http://www.nationalgallery.org.uk/paintings/glossary/momento-mori

“Vanitas is the Latin for vanity, in the sense of emptiness or a worthless action. “Vanity of Vanities, saith the preacher, is all vanity” (Ecclesiastes 12: 8). The implication of these words from the Old Testament is that all human action is transient in contrast to the everlasting nature of faith. A vanitas is a particular type of still life painting in which objects symbolically refer to such a theme. For example, in Steenwyck’s ‘Allegory’ in the Collection, objects which suggest human achievements, like the book and instruments, are related to reminders of mortality: the lamp which has been snuffed out and the skull.”

https://www.nationalgallery.org.uk/paintings/glossary/vanitas

Visual Culture Component:
A symbol is a picture that has meaning, and symbols are everywhere. Symbols on road signs dictate how we drive. Symbols tell us what brand we are buying - Nike, Adidas, Michael Kors, Coach, Wrangler, Mercedes, Honda, etc. Some pictures symbolize high class or expense, while others express hazardous materials. Knowing and understanding symbols in our daily life is important for how we navigate our daily tasks and make our choices. There are even games and apps that ask you to identify symbols and logos to win points and prizes.

Although the idea of *Vanitas* and *Memento Mori* may seem old and outdated, many of the components of the imagery can still be seen today. It is not uncommon for tattoos and clothing designs use the symbols and images that the Dutch painters incorporated in their still life paintings. Many clothing websites even have entire sections or searches dedicated to Memento Mori imagery.

Image Descriptions:
This artwork, artist unknown, is a quintessential example of a *Vanitas* artwork. It includes multiple examples of *Momento Mori* symbolism, traditionally seen during the time. Every component of the artwork has been strategically added to contribute to the warning that “death is near.”

*Self Portrait*, David Bailly, 1651. This is another example of how artists strategically incorporated symbols in still life paintings to create meaning. The portraits in this painting create a sense of urgency, and force the viewer to contemplate the relationship between the skull and other symbols for death, and the people represented in the pictures.
Images of food were commonly used to remind viewers of the brevity of life. Just as food decays and rots and goes bad, so does human life. This painting also includes symbols for death that can be found in the previous two examples, despite the change in subject matter.


“This painting was done not long after I graduated from university (after taking the meandering 7 year route through school!). Being a recent college graduate, the jumbled juxtaposition of childhood items and money is personally symbolic of the rite of passage from the carefree days of toys and games to the need to “grow up” and be self sufficient, and the conflict is how to find that balance between keeping one’s playful creativity while also adapting responsibility to the world of mortgages and car payments. The items are all thrown together to evoke a sense of non-attachment to materiality and order and perhaps an affinity for the opposite.” http://www.artwanted.com/imageview.cfm?id=254209
This meticulously detailed photorealistic painting depicts the concept of hope as it pertains to fortune and luck. The fortune cookie has opened, the fortune slip has been read, and one American dollar has been invested in the Florida Lottery. The die is added as a symbol of luck. The I Ching coins represent another type of Asian oracle. There is an interesting overlay of past and future, and cause and effect, in which the initial action of opening the fortune cookie is positioned on the top of the ensuing action of paying one dollar towards the Lotto. The lottery ticket, which is the result of the first two actions, lays covered at the bottom of the pile, to symbolize unseen and unknown results."

http://www.artwanted.com/imageview.cfm?id=275468

**Questioning Strategies:**

**How to Draw Questions:**
- What is the benefit of drawing without looking at the paper (Blind Contour Line)?
- How can Blind Contour Line drawings help you to be more observant?
- Why is it beneficial to use the Dot-to-Dot method or the Shape Breakdown method?
- How does a grid help to ensure accuracy in your drawing?
- Why would you want to turn a drawing upside down? What benefit could that have?
- Can you see how each of these drawing methods helps to quickly ensure accuracy without taking a lot of time?

**Theme Questions:**
- What is a symbol? How do we know what it stands for?
- Can you identify some symbols you are familiar with?

**Dutch Still Life Questions:**
- Look at this artwork. What symbols do you see? Can you and your group members work together to create a story that incorporates the symbols in this picture?
- Now that you have some information on the symbols from that time period, does your perspective or story change?
- How have symbols changed over time?
- Why do you think these artists were so concerned with creating artworks that deal with death and mortality?
- Do you have stronger connections to the symbols in this picture or to the symbols we discussed about in our day and age?

**Contemporary Still Life Questions:**
- What do you see in this artwork? Are the images more or less familiar?
- Why did the artist choose these particular items? How or why do they relate to one another?
- What kind of story is being told or statement being made?
- How did you get to that conclusion?
- What would you title this artwork?

**Value Questions:**
- What is value? What is a value scale? What does range mean?
• How can value be used to trick the eye into thinking a 2D work of art is 3D?
• What is the difference between your drawing pencils? 2H, HB, 2B, 4B, 6B. Why would you need to use different types of pencils while shading?
• Where is the light source coming from?
• How does changing the light source change the shading on an object?
• If the light source is here, where is the highlight (1)? The shadow (5)? The cast shadow (5)? The reflected light (2)? Where do the other values go on the object?
• In order to create contrast, how can we label the rest of the drawing with differing values?
• What happens to the values on your drawing if your tortillion is too dirty or you use it too much?

Lesson Procedure:
Day 1:
***Place bins on each table with the following materials: Drawing Paper cut into 20”x7” strips to use for foldable notes, Pencils, Pens, Markers, Scissors, Glue Sticks, Envelopes with Grid Notes and Upside Down drawing picture. On the board, draw a diagram of the layout of notes pages 1-2. Have a sculpture stand with a box covered in fabric at the front of the room. Inside the back of the box, have a bottle, pot, mug, and orange (or similar items of different heights).

1. When students arrive, they will each need a piece of drawing paper and markers. Begin by folding the drawing paper in half lengthwise, then in half again. This will create 4 sections on the paper. On the front, label the pages 1-4, flip over and label the back 5-8. Students will then use markers to divide pages 1-2 as seen on the diagram on the board. Title each page accordingly.

2. Instruct students to find an object in their book bags or on their table. They are going to draw the outlines of that object in the first box on the PRACTICE page. Allow 2 minutes for the drawing. If they finish quickly then they may add details or shading. Repeat in the bottom box with a different object.

3. Under the title CONTOUR LINES, write the definition. Under the title BLIND CONTOUR LINES, write the definition. Have students choose another object from the room and create a 15-second Blind Contour Line Drawing in the first box. Repeat in the second box. Under the title MODIFIED CONTOUR, write the definition. Have students chose a different object in the room and create a Blind Contour Line Drawing in the first box. Use a different color marker to modify the Blind Contour. Repeat in the second box.

4. Erase the board. Draw the layout for pages 3-4. Student's copy. Teach the DOT-TO-DOT method of drawing. Write the notes on the board. Student's copy. Place the orange on the box on the podium. Demonstrate drawing the orange on the board with just dots/dashes. Students draw in notes. Place the mug beside the orange. Draw on board. Place the pot behind the orange and mug. Discuss overlapping. Draw on board. Place bottle behind pot and mug. Demonstrate how to use your pencil as a “ruler” to measure the orange, then measure how many oranges tall the bottle is. Measure on board and draw. Use a different color marker to connect the dots.
5. Repeat the process with the SHAPE BREAKDOWN method - notes, and redraw the still life using only geometric shapes. Use a different color marker to modify the shapes into the real objects.

6. Erase the board. Draw the layout for pages 5-6. Under the title GRID, Glue in the Grid Notes found in the bin on the table. Explain the benefits of the grid. Allow a few minutes for student's to begin to fill in the grid, but explain they can finish it later.

7. Teach the UPSIDE DOWN drawing method. Write notes on the board. Student's copy. Glue in the picture in the bin on the table UPSIDE DOWN in the notes. Then draw the picture upside down in the notes.

8. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, and students should place their notes in their cubbies.

Day 2:

***Remove bins from the table. Replace with pencil boxes with Vine Charcoal and Charcoal Pencils, Chalk Pastels and Masking Tape. Under the pencil box, place a stack of quarter-sheet newsprint. Set up small still life arrangements on each table.

1. When students arrive, have them get a drawing board and tape the corners of a piece of newsprint to the board. Explain the difference between Vine and Compressed Charcoal.

2. Begin with Vine Charcoal - Divide the paper into four sections and number each. Choose an object at the table and in Box 1, create a 15-second Blind Contour Line Drawing. Repeat in Box 2. Repeat in Box 3. Then use the Compressed Charcoal to create a Modified Contour Line Drawing. Allow 30 seconds to modify. Repeat in Box 4.

3. Students will untape the paper and put their name on the back. Put all Charcoal back in the pencil box. Taking ONLY their drawing board and their drawing, they will rotate to the next table. Take a new piece of paper and tape it down.

4. At their new seat, students will use the Vine Charcoal to create a Dot-to-Dot drawing of at least three touching objects at their table. Allow 1 minute to draw all three objects. If there is extra time, add more objects. NOTE* Remember to use a pencil as a “ruler” to measure and compare the height of each object. Use a Charcoal Pencil to connect the dots and refine. If there is extra time, add detail and shading. Rotate. Students will write their name on the paper, turn it over, and tape it down. Rotate. Repeat these steps at the next table.

5. Rotate. Tape down a new piece of paper. At their new seat, students will use the Vine Charcoal to create a Shape-Breakdown drawing of at least three touching objects at their table. Allow 1 minute to draw all three objects. If there is extra time, add more objects. NOTE* Remember to use a pencil as a “ruler” to measure and compare the height of each object. Use a Charcoal Pencil to modify the shapes to look like the objects. If there is extra time, add details and shading. Students will write their name on the paper, turn it over, and tape it down. Rotate. Repeat these steps at the next table.

6. Rotate. Tape down a new piece of paper. At their new seat, students will choose one of the following techniques and draw all the objects at the table: Blind Contour Line Drawing, Dot-to-Dot or Shape Breakdown. The drawing should fill the entire piece of paper. It is OK if things go off the side and the edge. Begin
with the Vine Charcoal to sketch out all of the objects. NOTE* Remember to use a pencil as a “ruler” to measure and compare the height of each object. Once the objects are drawn correctly and in proportion, use a Charcoal Pencil to refine the contours. If there is extra time, add details and shading. Students will write their name on the paper.

7. Rotate. Tape down a new piece of paper. Repeat these steps at the next table. If students finish early, use the chalk pastels to add color, value and details. Students will write their name on the paper, and make a stack of all of their drawings and turn them in together to the cabinet.

8. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, and students should place their drawings in the cabinet. Drawing boards should be wiped off with a damp towel and put back on the counter.

Day 3:

***Remove Pencil Boxes from the tables and replace with bins. Remove the drawing paper and the envelopes of notes. Replace with notes on Still Life and Symbolism and Value and Shading.

1. When students arrive, they will receive a new seating chart (This is based on the results of their Learning Profiles activity from the first day of school. Students will be in mixed-ability groups.) The will find their new seats and get their foldable notes out of their drawers. They will title Page 7 SYMBOLISM & STILL LIFE and glue the notes and picture underneath. Show the “What Does STUFF Say?” PowerPoint, and have students fill in the notes. Students will then complete the group activity of creating a story about the artwork. One member of the group will share the story with the class. They should also work together to identify and label all of the symbols in the artwork.

2. After the PowerPoint, explain the theme of Symbolism and Story Telling, and that students will be working in groups to create a Still Life that tells a story of their choosing. All of their objects/images should work together to create a cohesive story or tell a message when the objects are viewed together. Explain the options:
   a. Create a Still Life from the objects in the room and arrange them into a strong composition. Objects should overlap, be different heights and create depth. Avoid having large areas of negative space.
   b. Each group member will take a photograph of the Still Life to draw. Create a Still Life by collaging images from magazines. Arrange the magazine images into a strong composition. Objects should overlap, be different heights and create depth. Avoid leaving large areas of negative space/background. A photocopy will be made for each group member.
   c. Create a Still Life by creating a collage online. Arrange the online images into a strong composition. Objects should overlap, be different heights and create depth. Avoid leaving large areas of negative space/background. A copy will be made for each group member.

3. After presenting the options, have students glue the Value Notes into Page 8 of their foldable notes. While they are gluing them in, ask and document each student’s choice of how they would like to create their still life. Group student’s on their preference.
4. The remainder of the class will be used to create the Still Life with new group members. The teacher will work with each group individually to discuss why they chose these objects, how they relate, the symbols and story it tells, and the composition. If students finish their Still Life early, they should finish their grid drawing in their notes.

5. With 5 minutes left in class have students clean up. Materials should be returned to their proper location. Photographs should be taken with the school camera and materials returned. Still Life colleges should be turned into the teacher so copies can be made. Online Still Life colleges should be shared with the teacher to print.

Day 4:

***Remove the notes from the bins on tables. Add rulers to the bins. Add Drawing Paper that has been cut to 6”x8” to the bins. Have the Drawing Paper that is cut to 11”x15” on the teacher's desk to give to students who choose to work bigger. Make a photocopy of the still life created during the previous class for each student. Print images 5”x7”. (If students set up and photographed the still life, print each photograph from the memory card. If student's created a collage still life, make a photocopy on the copier. If student's created a digital still life, print a copy from the digital file.)

1. When students arrive to class give each student a copy of their still life created during the prior class. Demonstrate how to create a 1” grid. Students should use a pen or marker to create their grid on the photocopy of their still life. After the grid has been created on the photograph, students will need a piece of drawing paper. If students know they work quickly or they are confident with drawing, they may work larger, and to get a piece of drawing paper from the teacher's desk.

2. Demonstrate how to put a ½” border on the drawing paper and have all students add a border. Demonstrate how to add a grid within the border. Remind students to draw as LIGHTLY as possible, the grid should not be dark or bold. Student's who have smaller will add a 1” grid inside the border of their paper. *NOTE: When adding the grid to the drawing paper, measure from the border, NOT the edge of the paper. Students who have larger paper will add a 2” grid inside the border of their paper.

3. After students have successfully added their border and grid, they should begin drawing their Still Life. Demonstrate how to label the boxes on the photo and on the drawing - this is a helpful tactic, but not required - and how to transfer information from the photo to the drawing. Begin with contour lines and then go back and add details. NO SHADING, OUTLINES ONLY.

4. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, and students should place their drawings and photos in their cubbies.

Day 5:

***Make pencil packs, each should include a 2H, HB, 2B, 4B, and 6B Pencil, and a tortillion. Place them in a box on the materials table at the front of the room.

1. When students arrive, assign them materials numbers. This is the number they are to use for the remainder of the year. They should write the number at the top of their notes on Page 1, next to PRACTICE. It is important they know this number because that is the number of the pencil packet they will use. After they have their numbers, students should get their respective materials.
2. Teach and take notes on Drawing Pencils. Teach Shading, including Light Source, Highlight, Shadow, Cast Shadow and Reflected Light. Begin with the Sphere and draw example on the board. Choose a light source and label - students will do the same in their notes. Label the entire drawing - object, background and foreground - with values 1-5. Demonstrate how to shade on the board. DO NOT BLEND. Student's shade in their notes. Repeat for the Cone. Repeat for the cube. Demonstrate proper use of tortillion. Students will blend their Cube drawing. Repeat for Cylinder.

3. After notes are complete, introduce the four options for how students may shade their drawing. Briefly explain the benefits and challenges of each option:
   a. Divide and Shade in an Interesting Way - Choose a shape or an interesting way to divide your drawing that relates to the symbols or story your drawing is telling. Draw your shapes on your photograph, then, using the grid, add the shapes to your drawing. Divide the picture so that about \( \frac{2}{3} \) to \( \frac{3}{4} \) of your drawing is covered with your shapes. Look at your photograph, and add the values you see within the shapes you drew.
   b. Use all 5 Shading Techniques - Divide your drawing into five sections. Choose which shading technique you will use in each section - Hatching, Crosshatching, Stippling, Gesture, and Blending. Look at your photograph and add the values you see with the appropriate shading techniques.
   c. Shade the Entire Drawing with One Technique - Choose one of the five shading techniques - Hatching, Crosshatching, Stippling, Gesture or Blending - look at your photograph, and add the values you see with your chosen technique.
   d. Cubism-Inspired Shading - Divide your drawing in an interesting way, using the contour lines you have already drawn. Plan out which type of value is going to go in each section by alternating between realistic value and standard gradual value.

4. Allow students several minutes to come up and look at the examples and think about which project they would like to choose. While they are thinking over their decision, they should finish their contour line drawing. Call students up in groups based on the project option they have chosen. Give small group instruction to these students, and provide them with a copy of the directions/guidelines for their chosen option. After they have their instructions and are finished with their contour line drawings, they should erase the grid and begin shading. Repeat small group instruction for each of the project options.

5. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, Pencil Packs should be returned, and students should place their drawings and photos in their cubbies.

Day 6:
1. Today is a work day on shading. Call students up by project choice and offer small group instruction and critique. Offer assistance as needed. Students also have the option to work on their Critique during class to break up the block period.
2. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, Pencil Packs should be returned, and students should place their drawings and photos in their cubbies.
Day 7:
1. Today is a work day on shading. Call students up by project choice and offer small group instruction and critique. Offer assistance as needed. Students also have the option to work on their Critique during class to break up the block period.
2. As students finish, they will mount their drawing on the pre-cut black paper, then fill out and attach a name tag.
3. After their drawing is ready to turn in, students will research an artist, traditional or contemporary, who is working with the theme of Symbolism or Storytelling. They may do research on their ChromeBook or use the books in the classroom. After they have identified an artist and chosen a particular artwork, they will choose one of the options and complete a critique about their artwork:
   a. Use the Teacher-Made Critique Template to critique your artwork (same as the Control Lesson).
   b. Write a story, essay, or poem (on the ChromeBook or by hand) about what you see or feel from the artwork.
   c. Create a visual response in your Visual Journal that depicts or describes the artist/artwork’s theme.
4. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, Pencil Packs should be returned, and students should place their drawings, photos and critiques in their cubbies.

Day 8:
1. Today is the final work day on the project. Student's should be finishing up shading, and mount their drawing on the black paper.
2. As students finish, they will mount their drawing on the pre-cut black paper, then fill out and attach a name tag.
3. After their drawing is ready to turn in, students will research an artist, traditional or contemporary, who is working with the theme of Symbolism or Storytelling. They may do research on their ChromeBook or use the books in the classroom. After they have identified an artist and chosen a particular artwork, they will choose one of the aforementioned options and complete a critique about their artwork.
4. Finally, students will fill out the Self Assessment, rating their engagement and satisfaction with the unit as compared to the previous unit.
5. With 5 minutes left in class have students clean up. Materials should be returned to the bins on the tables, Pencil Packs should be returned, and students should place their drawings, critiques and Self Assessment in the cabinet to be assessed. Any work that is not completed in class will be done as homework to be turned in at the beginning of the following class period. Work that is turned in after that will be considered late and points will be deducted accordingly.

Materials & Preparation:
• “What Does STUFF Say?” PowerPoint.
• Paperwork:
  o Printed Notes for Visual Journal:
    • Symbolism & Still Life Notes & Pictures.
- Value Notes.
  - Symbolism list.
  - Project Options Notes.
  - Rubrics.
  - Critique Options & Handouts.
- Self Assessment.
- Drawing paper, cut to 20”x7” for foldable notes, and cut to 6”x8” and 11”x15” for final drawings.
- Drawing Pencils - 2H, HB, 2B, 4B, 6B.
- Markers.
- Newsprint, cut into quarter sheets.
- Masking tape.
- Vine Charcoal, Charcoal Pencils and Chalk Pastels.
- Drawing boards.
- Still Life Supplies.
- ChromeBooks.
- Magazines.
- Scissors.
- Glue Sticks.
- Photocopies of student Still Lifes.
- Rulers.
- Pens.
- Black Mounting Paper - Cut to 7”x9” and 12”x16”.
- Rubber Cement.
- Name Tags.

Resources:
http://www.artwanted.com/imageview.cfm?id=254209
http://www.artwanted.com/imageview.cfm?id=275468
https://www.nationalgallery.org.uk/paintings/glossary/memento-mori
https://www.nationalgallery.org.uk/paintings/glossary/vanitas
http://www.tate.org.uk/learn/online-resources/glossary/m/memento-mori

Considerations for Special Populations:
This entire unit is based around accommodating to all learners, including learners of special populations. Additional time will be given to students with documented needs. IEP’s, 504 plans and LEP/ESL accommodations will be honored.
Appendix K

1. **Practice**

2. **Dot-to-Dot**
   - Use __ and ___ to quickly outline objects.
   - Easy to ___ and ___ mistakes.

3. **Shape Breakdown**
   - Use basic ___ shapes to place objects on the page.
   - ___ shapes to look like the object.

4. **Blind Contour**

5. **Modified Contour**
Appendix L

What does STUFF say?
How a Still Life can tell a story.

What is a Still Life?

- A work of art that includes inanimate, everyday objects.
- Can include:
  - Flowers
  - Fruit
  - Rocks and Shells
  - Glassware
  - Books
  - Jewelry
  - Many other Objects

Back in Time…

- Still Life Paintings became very popular in the 16th Century [1500’s].
- Used to tell stories about how death is always near.
  - Used objects from their daily life to tell stories.
- Painted Very Realistically
Vanitas & Memento Mori Paintings

- **Vanitas** – Vanity
  - Meaninglessness of our earthly life - have a moral meaning.

- **Memento Mori** – Remember your death.

- Present some kind of moral message.

Work with your group (the people you share a table with) to create a story based on the image that follows...

Be creative. Think about what you see and create an explanation.

The writer should record your story and the speaker will present it to the class.
Look at the list of symbols.

With your group, use a marker to highlight or circle and label as many symbols as you can find.

David Bailly - 1651
Peter Claesz

So those were painted by some old dead guys...

Thaneeya McArdle

- Born in 1979 – that makes her 35.
- She grew up all over the world and has lived or visited places including Nepal, Sri Lanka, Saudi Arabia, Whales, and France.
- Traveling the world has inspired her art.
“Through art I process my external experiences, reflect on my inner experiences and merge the two together in a visual union that I share with the world.”
What’s Next?

1. Listen for your new group, and move to that table.
2. Work with your groupmates to think of a theme, story, topic or purpose of your still life.
3. Read over the directions for how to create a still life and begin. Work with your groupmates to create a still life that has a strong COMPOSITION and matches your THEME.
4. REMEMBER… everything you put in your still life you will end up drawing!!!
Appendix M

WHAT IS A STILL LIFE?
-A work of art that includes ________________, ________________ objects.
-They can include:

_________________________ ____________________________
_________________________ ____________________________
_________________________ ____________________________
                      plus many other things as well.
-Still Life paintings became very popular in the _____________.
-Used to tell stories of how _________________ is always near.
-Painted very realistically.
-__________________ - Vanity.
  -Meaninglessness of earthly life.
-__________________ - Remember your Death
  -Present some kind of moral message.
Symbolism in Still Life Artworks

By choosing certain objects, an artist can make a Still Life more than just a drawing of a pile of stuff. Artist can show meaning and make statements about most anything in a still life by choosing items that focus on a theme.

Here are some examples from some Old-School Art…
[Artworks from the Dutch and Netherlands in the 15th & 16th ce.]

- **Butterfly**: Represents the soul.
- **Skulls and Bones**: Symbolize death. The skull represents inner contemplation and eternity.
- **Lemons**: Symbolizes the deceptive allure or attraction of earthly beauty.
- **Bubbles**: Brevity of life and suddenness of death.
- **Crown**: Earthly domination, which contrasts with heavenly order.
- **Globe & Map**: Represent the earth and sky.
- **Bee**: Symbolizes hope, and are a reminder of how fragile life can be.
- **Peaches**: Represents truth and salvation.
- **Flowers**: Different flowers have different meanings. They can symbolize innocence, the seasons, love, purity, devotion, and many others.
- **Cups, Playing Cards & Dice**: Pleasure in the sinful life.
- **Coin Purse & Jewelry**: Beauty, vanity, narcissism and arrogance. They show signs of the owners’ absence because no one is there to wear the jewelry.
- **Ivy & Branches**: Symbol of the circle of life, and rebirth.
- **Books**: Represents learning.
- **Mirrors**: Stand for truth, vanity and self awareness.
- **Sheet Music & Instruments**: Ephemeral [delicate and not long-lasting] nature of life.
- **Clocks**: Passing of time.
- **Apples**: Symbolizes love, knowledge, wisdom, joy, temptation, and death.
- **Cats**: Usually mean illicit love. How Scandalous!
- **Feathers**: Represent the virtues of hope and freedom.
- **Candles**: Represents the passing of time and faith, when burning. If the candle has been blown out, it means death, loss and corruption. It can also mean loneliness.
- **Knife**: Human vulnerability and mortality.
- **Amour & Weapons**: Authority and Power.
- **Fruit**: Symbol of Aging.
- **Triangle**: Represents Christ and the trinity.
- **Inverted Triangle**: Represents femininity and mother earth.
Appendix N

NAME: ____________________________

Rank how you would prefer to create a Still Life to draw. Put a 1 next to your top choice, a 2 next to your back-choice, and a 3 next to the one you prefer the least.

Work with classmates to:

_____ Create a still life by arranging objects from the classroom.
_____ Create a still life by cutting up magazine images and collaging them.
_____ Create a Still Life by using the computer.
Appendix O

Create a Still Life from objects in the room.
1. Work with your group members to choose a theme for your Still Life. What story is it telling? What do you want your objects to “say?”
   1. Theme: _______________________________________________
2. Look around the room for objects for your still life. You may use anything in the Still Life cabinets, any art materials, and your own personal items [if you wish]. You must include a minimum of 5 objects.
   REMEMBER: Anything you add to you Still Life, you will end up drawing.
   1. How do your objects relate to the story?
      1. ___________________________ ___________________________
      2. ___________________________ ___________________________
      3. ___________________________ ___________________________
      4. ___________________________ ___________________________
      5. ___________________________ ___________________________
3. Set up your Still Life to have an interesting composition. Make sure you avoid the Compositional No-No’s.
4. When you are satisfied with your still life, write your name on a piece of scrap paper. One at a time, place your name at the bottom of your Still Life, and use the camera to take a photograph of your Still Life. Each person in the group will take their own photo with their name in the picture.
5. When you are done, return your objects to their proper home and clean up your area.
6. Work on your Grid Drawing in your drawing notes.

Create a Still Life on the computer.
1. Work with your group members to choose a theme for your Still Life. What story is it telling? What do you want your objects to “say?”
   1. Theme: _______________________________________________
2. Using FireFox, go to the NGA Still Life Composer - it should be loaded already for you. Click through the various menus and add objects, fabrics, backgrounds, etc to create your still life. Use at least 5 objects to create your still life. If you do not prefer to use the NGA Still Life Composer, use a Google image search to find an image that fits your theme.
   REMEMBER: Anything you add to you Still Life, you will end up drawing.
   - How do your objects relate to the story?
      1. ___________________________ ___________________________
      2. ___________________________ ___________________________
      3. ___________________________ ___________________________
      4. ___________________________ ___________________________
      5. ___________________________ ___________________________
   - If there are things you want to include in your Still Life that are not on the menu we can print them separately and collage them to your Still Life.
3. Set up your Still Life to have an interesting composition. Make sure you avoid the Compositional No-No’s.
4. When you are satisfied with your still life, take a screenshot (Alt + PrtSc). Open a new WordDocument on the desktop. Right click, and choose Paste to paste the screenshot in the document. Crop the picture down to the size of the Still Life image. Rotate the image so that it is vertical, and enlarge it to fit the page. Print the document to the Ricoh Copier - Fine Arts 143.
   If you are using Ms. Perrault’s Laptop, click Command + Shift + 4. Use the mouse to outline the image and hit enter. It will save to the desktop. Use the open Firefox window to email the picture to Ms. Perrault. She will print it for you.
5. When you are done, work on finishing the Grid Drawing in your notes.
Create a Still Life by making a Collage.
1. Work with your group members to choose a theme for your Still Life. What story is it telling? What do you want your objects to “say?”
   1. Theme: _______________________________________________
2. Look through the magazines to find images that describe the theme or idea for your Still Life. Collect a variety of images. Use at least 5 objects to create your still life.
   REMEMBER: Anything you add to your Still Life, you will end up drawing.
   - How do your objects relate to the story?
     1. ____________________________________________________________________
     2. ____________________________________________________________________
     3. ____________________________________________________________________
     4. ____________________________________________________________________
     5. ____________________________________________________________________
   - If there are things you want to include in your Still Life that you cannot find in magazines, send them to Ms. Perrault in a GoogleDoc and she will print them.
3. Set up your Still Life to have an interesting composition. Make sure you avoid the Compositional No-No’s.
4. When you are satisfied with your still life, glue everything in place. After everything is glued down, take the Still Life to the copier and make 1 copy for each person in your group.
5. When you are done, work on finishing the Grid Drawing in your notes.
HOW TO SHADE

VALUE:

Range: The _________ of value used.

PENCILS:

2H  HB  2B  4B  6B
Appendix Q

Directions for Project 1

Still Life – 1: Divide in an Interesting Way

1. Put a ½” border on your drawing paper. Draw a 1” grid on both your drawing paper and your photograph.
2. Create a contour line drawing of your photograph.
3. Draw a background. Think about the objects in your still life… what relates to your theme or message? Create your background on purpose so it helps tell your story.
4. When your drawing is complete, decide how you are going to divide your picture. Outline these shapes LIGHTLY! Some examples include:
   a. Stripes – Horizontal, Vertical, Diagonal, Wavy
   b. Checkerboard
   c. Polka Dots or Shapes – Circles, Squares, Ovals, Flowers, Stars, Hearts, Triangles, Amorphous Shapes, et.
5. When you begin shading, you are adding realistic value in each of the sections you have chosen to shade. Look at the object on your paper and observe it closely. Look for shadows – 5- and highlights – 1 – and the values in between. One you have looked at the object, add value to your drawing, just as you see it on the photograph.
   Only add value to the objects inside the areas you have chosen to shade.
6. Add value in all the chosen areas in your drawing. Begin in the top left and work your way right, and down. ***If you are left handed, work in the opposite direction.***
7. When you think you are finished, squint your eyes at your drawing to double check your values. You should see Black – 5 – White – 1 – and at least three different grays in between. If all of your values look the same, go back and darken/lighten areas to create more values and create contrast.
8. Once your drawing is %100 complete, erase any smudges and clean up the border. Use rubber cement to glue your drawing to a piece of black paper. Put a nametag on your drawing. Complete your critique and turn both into the cabinet.
Directions for Project 2

Still Life – 2: All 5 Shading Techniques

1. Put a ½” border on your drawing paper. Draw a 1” grid on both your drawing paper and your photograph.
2. Create a contour line drawing of your photograph.
3. Draw a background. Think about the objects in your still life… what relates to your theme or message? Create your background on purpose so it helps tell your story.
4. When your drawing is complete, decide how you are going to divide your drawing.
   Draw 4 lines. This should divide your drawing in to 5 sections. Divide the sections so they are relatively even in size. You can use Vertical, Horizontal, Diagonal, Curved, or other kinds of lines, or any combination.
5. Decide what kind of shading will go in each section. You are adding realistic value in each of the section. Look at the object in your photograph and observe it loosely. Look for shadows – 5 – and highlights – 1 – and the values in between. Then add the value to your drawing just like you see it in the photograph.
6. Begin with the top left and work you way right and down. ***If you are left handed, work in the opposite direction.***
7. Here are some tips for each shading technique:
   - **Blending:** When using a tortillion, shade the entire area first, then use the tortillion to blend values together. DO NOT USE it to smear value across the page.
   - **Gesture:** For dark values, use tightly wound squiggles, and spread them out to lighten the value. You can add several layers of gesture to get an interesting effect.
   - **Hatching:** Choose ONE direction to draw your lines and keep it consistent throughout the picture. Short lines close together make a dark value, long lines far apart make a light value.
   - **Cross Hatching:** Begin with hatching, then cross your lines in a variety of directions – at least 3 directions.
   - **Stippling:** Use a 6B Pencil, and break or flatten the tip to help make larger dots, which will cover the page faster.
8. Constantly check your values by squinting. Your goal is to have values stay consistent with each technique. It’s very important to check to make sure your values match between techniques. If the values don’t match up between the two areas, make an adjustment to make them the same value.
9. Once your drawing is %100 complete, erase any smudges and clean up the border. Use rubber cement to glue your drawing to a piece of black paper. Put a name tag on your drawing. Complete your critique and turn both in to the cabinet.
Directions for Project 3

Still Life – 3: Shade the Entire Drawing

1. Put a ½” border on your drawing paper. Draw a 1” grid on both your drawing paper and your photograph.
2. Create a contour line drawing of your photograph.
3. Draw a background. Think about the objects in your still life… what relates to your theme or message? Create your background on purpose so it helps tell your story.
4. When your drawing is complete, choose which technique you will use to shade your whole drawing:
   - **Blending:** When using a tortillion, shade the entire area first, then use the tortillion to blend values together. DO NOT USE it to smear value across the page.
   - **Gesture:** For dark values, use tightly wound squiggles, and spread them out to lighten the value. You can add several layers of gesture to get an interesting effect.
   - **Hatching:** Choose ONE direction to draw your lines and keep it consistent throughout the picture. Short lines close together make a dark value, long lines far apart make a light value.
   - **Cross Hatching:** Begin with hatching, then cross your lines in a variety of directions – at least 3 directions.
   - **Stippling:** Use a 6B Pencil, and break or flatten the tip to help make larger dots, which will cover the page faster.
5. When you are adding value, you are adding REALISTIC value across the entire drawing. Look at the object on your paper and observe it closely. Look for shadows – 5 and highlights – 1 – and the values in between. Once you have looked at the object, add value to your drawing, just as you see it on the photograph.
6. When you think you are finished, squint your eyes at your drawing to double check your values. You should see Black – 5 – White – 1 – and at least three different grays in between. If all of your values look the same, go back and darken/lighten areas to create more values and create contrast.
7. Once your drawing is %100 complete, erase any smudges and clean up the border. Use rubber cement to glue your drawing to a piece of black paper. Put a nametag on your drawing. Complete your critique and turn both into the cabinet.
Directions for Project 4

**Still Life – 4: Cubism-Inspired**

1. Put a ½” border on your drawing paper. Draw a 1” grid on both your drawing paper and your photograph.
2. Create a contour line drawing of your photograph.
3. Draw a background. Think about the objects in your still life… what relates to your theme or message? Create your background on purpose so it helps tell your story.
4. When your drawing is complete, decide how you are going to divide up your drawing: Use the edges of objects as the guidelines for dividing your picture. Begin by drawing a vertical line, using the edge of an object. Next, draw a horizontal line. For every vertical line draw a horizontal line too. Draw at least 5 of each. Divide the page in to a variety of sections. The more variety of sizes and shapes, the more interesting your drawing will become.
6. After the Realistic Values are shaded in, begin adding Flat Value in the left-over areas. Think about CONTRAST!!! If there is a dark area in your realistic values, don’t put a dark value next to it when you add the Flat Value.
7. If you choose to use the tortillion, you MUST shade the entire drawing FIRST! A tortillion is used to blend the pencils lines together, NOT to spread your pencil across the page.
8. Constantly check your values by squinting. Your goal is to have values stay consistent with each technique. It’s very important to check to make sure your values match between techniques. If the values don’t match up between the two areas, make an adjustment to make them the same value.
9. Once your drawing is %100 complete, erase any smudges and clean up the border. Use rubber cement to glue your drawing to a piece of black paper. Put a nametag on your drawing. Complete your critique and turn both into the cabinet.
Appendix R

Name: ___________________________________ Pd. _____

Rubric: Symbolism & Still Life Rubric

_____ Grid & Border: You created an accurate 1” grid on your photograph. Then, you accurately added a ½” border around the edge of your drawing paper. Finally, you drew an accurate 1” grid on your drawing paper. Your lines were straight and each box was 1”x1”. After you finished your drawing, you erased the grid so it could no longer be seen. (50 pts.)

_____ Drawing Accuracy: You created an accurate drawing by recreating what you saw in each box of the photograph in the corresponding box on your drawing. Your contour lines are accurate and the objects are in proportion with one another. The contour lines give your drawing a sense of realism. (100 pts.)

_____ Composition: Your artwork has a strong composition and does not have any of the Compositional No-No’s. The artwork has good movement, and your eye sees all of the important parts. The drawing has a focal point. (100 pts.)

_____ Value: Your drawing has a Range of 5 values (White, Black, and 3 shades of Gray in between). The drawing includes gradual value, which changes smoothly from one value to another. Your drawing has realistic shading that looks like the photograph. You observed the values from your image and recreated them accurately on the drawing (100 pts.)

_____ Craftsmanship: Your drawing demonstrates your best possible work. It is neat and clean, and you have cleaned up any smudges and mistakes. The grid was completely erased. You mounted it neatly on black paper and added a nametag (100 pts.)

_____ Theme: You turned in the paperwork you completed with your group about your chosen Theme. You wrote each of the objects you used in your still life and provided an explanation of how they related to your Theme (50 pts.)
Appendix S

Still Life Critique Directions

1. Research an artist who uses the same theme as we have been working with - What does Stuff Say? Or How can Things Tell Stories? You may use your ChromeBook or use the books in the back of the classroom. Your artist can be a traditional artist, or a contemporary artist who is alive and working today. Choose an artist who interests you!

2. Choose one of the following ways to complete a critique about the artist you have chosen:

   1. Complete the pre-made critique form (same as the first critique).
   2. Write a short essay / several paragraphs that explains how EACH of the Elements of Art and Principles of Design have been used by your artist. Be sure to include Artist Name, Name of Artwork, and the time period in which they are/were working. You can handwrite or use your chromebook and share as a GoogleDoc. If you create it on the computer, share it as a GoogleDoc, print out and glue into a Visual Journal Page, or handwrite in your Visual Journal. Design the page around the writing in a way that relates to your poem.
   3. Write a poem that describes the artwork, the theme, or the feeling you get from the artwork. Be sure to include Artist Name, Name of Artwork, and the time period in which they are/were working. Give your poem a title. If you create it on the computer, share it as a GoogleDoc, print out and glue into a Visual Journal Page, or handwrite in your Visual Journal. Design the page around the poem in a way that relates to your poem.
   4. Create an artist-response in your Visual Journal. Use the artist and their artworks to create a visual response, inspired by their colors, objects, style, value, theme, etc. Put your own spin on their artwork! This can be one or two pages in your Visual Journal. Be sure to include Artist Name, Name of artwork, and time period in which they are/were working.
Appendix T

Name: ___________________________  Class Period: __________

Unit Title: Symbolism & Still Life - What Does Stuff Say?

Self Assessment 2:
Answer all questions honestly and to the best of your ability. Take time to reflect on your experiences during this lesson and provide thoughtful answers to each question.

1. Give your drawing a title. ________________________________
2. Describe your drawing: ________________________________________________________________
______________________________________________________________________________________

3. What is the strongest part of your drawing? What do you feel you did a particularly good job on in your drawing? Why?
______________________________________________________________________________________
______________________________________________________________________________________

4. What is the weakest part of your drawing? What do you feel could use improvement? Why?
______________________________________________________________________________________
______________________________________________________________________________________

5. Rate the amount of effort you put into this drawing:

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Effort</td>
<td>Slightly</td>
<td>Partially</td>
<td>Some</td>
<td>A Lot</td>
<td>Maximum Effort</td>
</tr>
</tbody>
</table>

6. Overall, how satisfied are you with your drawing?

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Satisfied At All</td>
<td>Slightly</td>
<td>Partially</td>
<td>Somewhat</td>
<td>Mostly</td>
<td>Fully Satisfied</td>
</tr>
</tbody>
</table>

Explain your Rating: ____________________________________________________________________
______________________________________________________________________________________

7. What would have made you more satisfied with this drawing?
______________________________________________________________________________________
______________________________________________________________________________________

8. Which part of the lesson was most interesting? ____________________________________________
9. Which part of the lesson was least interesting?

10. Rate your level of engagement during the NOTES portion of the unit.

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Engagement</td>
<td>Slightly</td>
<td>Partially</td>
<td>Somewhat</td>
<td>Mostly</td>
<td>Fully Engaged</td>
</tr>
</tbody>
</table>

11. Rate your level of engagement during the GROUP WORK portion of the unit.

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Engagement</td>
<td>Slightly</td>
<td>Partially</td>
<td>Somewhat</td>
<td>Mostly</td>
<td>Fully Engaged</td>
</tr>
</tbody>
</table>

12. Rate your level of engagement during the DRAWING portion of the unit.

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Engagement</td>
<td>Slightly</td>
<td>Partially</td>
<td>Somewhat</td>
<td>Mostly</td>
<td>Fully Engaged</td>
</tr>
</tbody>
</table>

13. Rate your level of engagement during the CRITIQUE portion of the unit.

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Engagement</td>
<td>Slightly</td>
<td>Partially</td>
<td>Somewhat</td>
<td>Mostly</td>
<td>Fully Engaged</td>
</tr>
</tbody>
</table>

14. What would have made you more engaged during the unit?
Appendix U

Name: ___________________________  Class Period: ______

Self Assessment Comparison:
Reflect back on the Elements & Principles unit we previously completed and compare it to the lesson we just completed about Symbolism & Still Life.
Answer all questions honestly and to the best of your ability. Take time to reflect on your experiences during these two lessons and provide thoughtful answers to each question.

1. Rate the quality of your Elements and Principles drawing.
   0---5---10---15---20---25---30---35---40---45---50---55---60---65---70---75---80---85---90---95---100
   Explain:

2. What made you feel most engaged during the Elements & Principles drawing? 

3. What made you feel least engaged during the Elements & Principles drawing? 

4. During the Symbolism and Still Life unit, what percentage of time were you spending working on and talking about the still life, theme and unit (what percentage of time were you on-task)?
   0---5---10---15---20---25---30---35---40---45---50---55---60---65---70---75---80---85---90---95---100
5. Rate the quality of your Symbolism & Storytelling drawing.
   0---5---10---15---20---25---30---35---40---45---50---55---60---65---70---75---80---85---90---95---100
   Explain:
6. What made you feel most engaged during the Symbolism & Still Life drawing? 

7. What made you feel least engaged during the Symbolism & Still Life drawing? 

1. Which unit did you enjoy more - Elements & Principles or Symbolism & Still Life? Why?

2. Did you prefer having more structure like in the Elements & Principles unit, or more options and choices like in the Symbolism & Storytelling lesson? Explain.

3. Which unit gave you a greater sense of satisfaction during the process of planning your artwork? Elements & Principles or Symbolism & Still Life? Why?


5. Did you feel engaged more in the Elements & Principles or Symbolism & Still Life units during:
   • Notes: ________________________________
   • Drawing: ________________________________
   • Critique: ________________________________

8. Would you like more units that give you options for how to complete your projects? Why or Why Not?
## Appendix V

### Symbolism & Still Life Assessment Teacher Rubric (Test Lesson):  

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Paperwork:</strong> Journal Grades.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Foldable Notes (150)</strong></td>
<td>All of the notes were written and drawings are present. Notes and drawings are legible and understandable.</td>
<td>Most of the notes and drawings are present and legible and understandable.</td>
<td>Approximately half of the notes and drawings are missing, or are illegible or not understandable.</td>
<td>Very few notes or drawings are present, or are illegible or not understandable.</td>
<td>No notes or pictures. Not enough information to assess.</td>
</tr>
<tr>
<td><strong>Artwork Write-Up (25)</strong></td>
<td>Reasoning for the choice of objects/images for the still life are very clear and the answer is thoughtful. Each of the items and their symbols are explained and the Symbols or Story makes sense.</td>
<td>Some of the items and their symbols are explained. Their relationship to each other and their meaning are mostly clear, but connections could be stronger.</td>
<td>The explanation of the chosen objects is unclear, or some of the chosen objects do not fit with the rest. The story is only partially coherent.</td>
<td>There is no reasoning for the choice of objects, the choices appear to be random and not thought out. No story or symbolism is present.</td>
<td>No write-up. Not enough information to assess.</td>
</tr>
<tr>
<td><strong>Artist/Theme Research (20)</strong></td>
<td>The artist or artwork relates to the theme of Symbolism and Storytelling. There is a credible source (online or book) to back up this information.</td>
<td>The artist or artwork is similar to the theme of Symbolism and Storytelling. Information is provided that somewhat backs this up.</td>
<td>The artist or artwork barely relates to the theme of Symbolism and Storytelling. Information to back it up is not reliable.</td>
<td>The artist or artwork does not relate to the theme of Symbolism and Storytelling. There is no evidence or information to back it up.</td>
<td>No research has been done. Not enough information to assess.</td>
</tr>
<tr>
<td><strong>Critique (100)</strong></td>
<td>All of the questions were answered. Answers were thoughtful and showed knowledge and understanding of the Elements and Principles. It is evident that</td>
<td>Several questions were left incomplete, or answers did not show knowledge and understanding of the Elements and Principles. The student invested some</td>
<td>Approximately half of the questions were left incomplete or did not show knowledge and understanding of the Elements and Principles. The task was rushed or time</td>
<td>The majority of the questions were not answered or did not show knowledge or understanding of the Elements and Principles. Very little time or effort was</td>
<td>The Critique was not completed. Not enough information to assess.</td>
</tr>
<tr>
<td>Self Assessment (100)</td>
<td>All of the questions were answered. Answers were thoughtful and showed personal reflection. It is evident that the student put time and effort into completing the task.</td>
<td>Several questions were left incomplete, or answers did not show thoughtful input or personal reflection. The student invested some time and effort in completing the task.</td>
<td>Approximately half of the questions were left incomplete or did not show thoughtful input or personal reflection. The task was rushed or time and effort were not invested in the task.</td>
<td>The majority of the questions were not answered or did not show thoughtful input or personal reflection. Very little time or effort was invested in the task.</td>
<td>The Self-Assessment was not completed. Not enough information to assess.</td>
</tr>
<tr>
<td>-----------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Groupwork: Journal Grades.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Create a Story &amp; Identify Symbols (50)</td>
<td>Actively participated in the group activity. Contributed ideas for the story-writing activity, and helped search for symbols. Engaged throughout the activity.</td>
<td>Participated in the group activity. Added some ideas and helped find some of the symbols. Engaged during most of the activity.</td>
<td>Some participation in the group activity. Only contributed a few ideas or helped with some symbols. Engagement was limited.</td>
<td>Limited participation in the group activity. Engagement was highly limited.</td>
<td>No participation. Not enough information to assess.</td>
</tr>
<tr>
<td>Collaborative Still Life (100)</td>
<td>Actively participated in the group activity to choose items/objects that worked together to coherently tell a story. Engaged throughout the activity.</td>
<td>Helped to create the still life with group members throughout most of the group work time. Engaged during most of the activity.</td>
<td>Some help was given to group members. Engagement was limited.</td>
<td>Very little help was given to group members. Engagement was highly limited.</td>
<td>No participation. Not enough information to assess.</td>
</tr>
<tr>
<td>Drawing: Project Grades:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rotation</td>
<td>Actively</td>
<td>Participated in</td>
<td>Participated in</td>
<td>Participated in</td>
<td>No</td>
</tr>
<tr>
<td>Drawings (50)</td>
<td>the drawings. Mostly used the designated techniques. Showed some improvement at each station. Engaged during most of the activity.</td>
<td>some of the drawings. Used some of the designated techniques. Engagement was limited.</td>
<td>only a few drawings. Did not use the designated techniques. Engagement was highly limited.</td>
<td>participation. Not enough information to assess.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Final Drawing - Grid &amp; Border (50)</td>
<td>Grid on the photograph was drawn accurately with 1” measurements. Lines were straight. Drawing paper had a ½” border on all four sides. Grid on the drawing paper was drawn accurately with either 1” or 2” measurements.</td>
<td>Grid(s)r had a few inaccuracies or crooked lines. The ½” border on the drawing paper was not even or had a different measurement on one side.</td>
<td>Grid(s) had multiple inaccuracies or crooked lines. The ½” border was not even or two sides had different measurements.</td>
<td>Grids were drawn incorrectly and lines were crooked. The ½” border was different on each side.</td>
<td></td>
</tr>
<tr>
<td>Final Drawing - Accuracy (100)</td>
<td>Drawing is to scale and objects are drawn in proportion. It closely resembles the photograph. Objects are placed in the correct boxes of the grid.</td>
<td>Drawing is mostly to scale and objects are mostly drawn in proportion. It resembles the photograph. Most of the objects are in the correct boxes of the grid.</td>
<td>Approximately half of the drawing is not to scale and objects are not in proportion. It somewhat resembles the photograph. Some objects are drawn in the incorrect boxes in the grid.</td>
<td>The drawing does not look like the photograph. The grid was not utilized properly and the drawing is in the wrong part of the grid.</td>
<td></td>
</tr>
<tr>
<td>Final Drawing - Composition (100)</td>
<td>Created a strong composition that does not have any of the Compositional No-No’s. The composition is good, but includes a Compositional No-No. The composition has a couple of the Compositional No-No’s. The composition has little movement.</td>
<td>The composition is weak. It has several Compositional No-No’s. It has very little</td>
<td>Drawing was incomplete. Not enough information to assess.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Drawing</td>
<td>Value and Shading (100)</td>
<td>Craftsmanchip (100)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------</td>
<td>---------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>interesting and has movement. Objects overlap. There is little negative space.</td>
<td>The drawing has a range of value from 1-5. (Each value is worth 20 points.) Shading has been added in accordance with chosen project option. Shading reflects the values seen in the photograph, and values are believable. Tortillion was used properly.</td>
<td>Time and attention was paid to detail. The artwork is neat, and clean. The artwork is not messy, does not have smudges, smears, stray marks, and mistakes have been corrected. The paper is not wrinkled or bent. It was mounted evenly on black paper and the border is free of Rubber Cement. A name tag was filled out and taped on, with no tape showing.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>some movement. Most things overlap. There is some negative space.</td>
<td>The drawing has a range of four values. Shading has been attempted in accordance with the chosen project option. Shading is similar to the values seen on the photograph and are mostly believable. Tortillion was used mostly correctly.</td>
<td>Time and attention was paid to the artwork. A few smudges, smears, stray marks may appear, and a mistake or messy area may be present. The paper is not wrinkled or bent. It was mounted on the black paper, but some glue may be present. The name tag was filled out and taped on, but the tape may be showing.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Some things overlap. The negative and positive space are even.</td>
<td>The drawing has a range of three values. Shading is approximately halfway complete in accordance with project option and the photograph. Tortillion left smudges and smears or blended the values together too much.</td>
<td>Attention to detail is not readily identified. The artwork has smudges, smears, stray marks, and mistakes may still be present. The paper may be wrinkled, bent or torn. It was not mounted evenly, or glue may present. The name tag was filled out but not taped properly, or is missing.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>movement. Things do not overlap and the negative space dominates.</td>
<td>The drawing has a range of two values. Shading is very incomplete. It does not resemble the project option or the photograph. Tortillion was not used properly.</td>
<td>Attention to detail is not present. The artwork is messy, has smudges, smears and stray marks. The paper is wrinkled, bent or torn. It was poorly mounted or not mounted at all. The name tag was not filled out, or not present.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The drawing was incomplete. Not enough information to assess.</td>
<td>Drawing was incomplete. Not enough information to assess.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix W

Seating Chart

Table 1

Table 2

Table 3

Table 4

Table 5

Table 6

Table 7

Table 8
References


doi:10.1080/00098655.2014.886550


VDOE :: Specific Disabilities (n.d.)


doi:10.1177/1932202X13483472