

CEP Lesson Plan Form

**Teacher:** Marisol Gutierrez & Bethany Houston

**Date:** March 7, 2023

**School:** Thompson Valley High School

**Grade Level:** High School (10th and 11th)

**Content Area:** Art

**Title:** Sensory Drawing Challenge

**Lesson #:** 1 of 2

<b>Lesson Idea/Topic and Rationale/Relevance:</b>	For this lesson, we will be teaching a drawing practice. For this drawing practice/warmup, students will be getting a mystery bag with an object that they will be drawing based on tactile cues. As they are making their drawing they will take into consideration elements of art: value, form and line.
<b>Student Profile:</b>	<p>Ask students: "How many of you have done a still life drawing before?"</p> <p>Often, when students are doing still life observation they are relying on their sense of sight and making observations, that they then transcribe onto their artwork. As a challenge, students will be getting a mystery bag with an unknown object that they will draw out using only their sense of touch.</p> <p>Students are mainly juniors, with a few sophomores, and one or two senior students. These are advanced art students that are taking Pre-AP art, which is an elective. The students want to be in the class, and are more willing to try more challenging art activities—compared to intro-level students. This is a very small-sized class, which allows more one-on-one instruction and help throughout this art exercise.</p>

**Content Standard(s) addressed by this lesson:** *(Write Content Standards directly from the standard)*

**Standard 3:** Invent & Discover to Create: 1. Establish a practice of planning and experimentation to advance concepts and technical skills.

**Standard 3:** Invent & Discover to Create: 2. Ideate and build works of art and design to demonstrate growth and proficiency in traditional and new art media.

**Standard 3:** Invent & Discover to Create: 3. Articulate and demonstrate that the making and study of art and design can be approached from a variety of perspectives.

**Understandings:** *(Big Ideas)*

Students will understand how they can use one of their senses - touch - to create a drawing of their mystery object.

Students will understand and apply how they can use value and line to demonstrate the texture of their mystery object.

**Inquiry Questions:** *(Essential questions relating knowledge at end of the unit of instruction, select applicable questions from standard)*

- How can students demonstrate their thinking as they progress through the artistic process?
- How can students build upon ideas, skills and knowledge?
- How can students explain how they will represent a personal narrative?
- How can students explore and experiment with new materials and media?
- How can students learn from mistakes to improve upon current conceptual and technical skills?

**Evidence Outcomes:** *(Learning Targets)*

*Student Can:*

- Practice techniques and improve skills by testing media to consider constraints and potential of materials.
- Resolve artmaking problems by persisting through failure and making revisions.

**Every student will be able to:** *(Create your own lesson objectives from the standard using student voice)*

- **I can:** create a drawing of the mystery object, based only on touch
  - **This means:** I can demonstrate applications of line, value, and tone to replicate textures and form.
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- **I can:** differentiate between *my* idea of an object, and the *actual* object
  - **This means:** I can avoid common life drawing pitfalls.

**List of Assessments:** *(Write the number of the learning targets associated with each assessment)*

- Pre Assessment through discussion, gauging previous object drawing experience
- Formative Assessment through engaging with students between drawing “stations”
- Summative Assessment through student reflection, and drawings as documentation

## Planned Lesson Activities

<b>Name and Purpose of Lesson</b>	<p><b>Name:</b> Sensory Drawing Challenge</p> <p><b>Purpose:</b> Often, when students are doing still life observation they are relying on their sense of sight, making observations that they transcribe onto their artwork. As a challenge, students will be getting a mystery bag with an object that they will draw out using only their sense of touch. The goal is to break the monotony or similarity of common drawing exercises.</p>
<p><b>Co-Teaching</b></p> <p><i>Will co-teaching models be utilized in this lesson? Yes <u>X</u> No <u>  </u></i></p>	<p><b>Which model(s) will be used?</b> One teach/One assist</p> <p><b>Lead Teacher:</b> Marisol <b>Support Teacher:</b> Bethany</p> <p><b>Why did you choose this model(s) and what are the teachers' roles?</b> This lesson benefits from one teacher explaining the exercise and the procedures, rather than two teachers talking back and forth for this part of the mini-lesson. Both the lead and support teachers will walk around to help individual students, sharing the responsibility of troubleshooting and answering questions.</p>
<b>Approx. Time and Materials</b>	<p><b>Time:</b> approx 30 min</p> <p><b>Materials:</b></p> <ul style="list-style-type: none"> <li>- Drawing paper</li> <li>- Pencils/Pens (student choice)</li> <li>- Paper bags to obscure view of objects</li> <li>- Assorted small-sized objects with interesting textures and form: one per student (approx 10)</li> </ul>
<b>Anticipatory Set</b>	<p><b>The strategy I intend to use is:</b> Ask Questions</p> <p><b>I am using this strategy here because:</b> This is a great way to know about students' previous knowledge in this specific type of drawing exercise.</p> <p>Since the students are Pre-AP, the teachers are introducing a new way of drawing warmups. We want their curiosity to fuel the anticipation for the exercise.</p>
<b>Procedures</b>	<p><b>The strategy I intend to use is:</b> Hands-On-Learning, "Studio Habits of Mind"</p> <p><b>I am using this strategy here because:</b> This lesson's central concept is doing warmups and observational drawing to build technical fluency.</p>

	<i>Teacher Actions</i>	<i>Student Actions</i>	<i>Data Collected</i>
	<p>Teacher will introduce students to the mini-lesson by asking them questions about their experience with still life/object/observation drawings.</p> <p>Teacher will prompt students to come get one bag with a mystery object.</p> <p>Teachers will give students time to interact with the object in their bag. At this time also ask: What do you feel? What is the texture of your object like?</p> <p>Does the object have ridges? Is it smooth? Do you think this is an object you might recognize?</p> <p>Teachers will inform students that they can begin drawing, and also remind students that they want to demonstrate the texture of their object using line and value. (~30 min)</p> <p>Teachers will ask students to reveal their mystery object. Ask students if they feel like their drawings were accurate.</p>	<p>Students will participate in inquiry-based discussion</p> <p>Students will get the opportunity to select their bag. (decisions, decisions...)</p> <p>Students will interact with their mystery object, and try to make connections between the tactile information, trying to form a mental picture of that object–then translating that into a drawing on paper.</p> <p>Students will begin drawing their object and demonstrate the texture of their object using value or line.</p> <p>Students will participate in a brief group discussion, sharing one success and one challenge they faced in the exercise.</p>	<p>Pre Assessment for students having or needing further background on this demo.</p> <p>Collect their final drawings/ document them.</p>
<b>Closure</b>	<p><b>The strategy I intend to use is:</b> Student Self-Assessment</p> <p><b>I am using this strategy here because:</b> It is a great way for students to think about what they learned, how they might use this exercise in the future, and what they might change about the exercise. It's a great way for teachers to assess whether the learning objectives were reached, and where to make changes for future similar lessons.</p>		

<b>Differentiation</b>	<b>Modifications:</b>	<u>Content</u> Using your sense of touch how can you create an outline of their object.	<u>Process</u> Students will feel their object and create an outline based on tactile information. They will not be concerned about the texture.	<u>Product</u> Their final product will be an outline of their object.	<u>Environment</u> This can be a take-home activity to do with a caregiver.
	<b>Extensions:</b>	Using your sense of touch how can you create a composition of your object that has been personified.	If it becomes too easy for students, they will be drawing their object and creating a setting for their object - personifying/ create a narrative.	Their final product will be their object that is personified with a background setting.	This can be the beginning stage of a longer, more detailed drawing project.
		Using your sense of touch to determine what the object is with a time constraint.	Students will be given 5 minutes to draw their object. Then they will rotate their object and paper so their classmate can continue to build on the work by adding value and lines.	By the end of the lesson students will be having a complete detailed artwork that consists of the texture of their object using lines and values.	Students will have a time constraint that will allow them to slowly begin to become more focused in getting more detail.
<b>Assessment</b>	Students will be assessed by their final drawing composition where they will be demonstrating their ability to use their sense of touch to demonstrate the texture of their work using line and value.				

### Post Lesson Reflection

**1. To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement)**

**M-** Overall the lesson was very successful and the objectives for the day were achieved, which is evident in the work that was done by students. In the students' work we saw how students were really invested and engaged in getting to use their artistic skills and prior knowledge to determine what their object was. Furthermore, I saw there were students that were interested in demonstrating the texture of their unknown object. When we revealed the objects and compared it to their drawing, students were getting to see how accurate they were. I really enjoyed getting to see this because students get to test how their sense of touch becomes their only source of "visual aid".

**B-** I believe that our learning objectives were achieved, and students took away the concepts that we intended on teaching through our lesson. Overall, I feel like the lesson was successful, and the level of engagement from the students even exceeded my expectations. Students that might not be on task during other observed times, still participated actively in our activity, and that really demonstrated the intrigue of the content we were teaching. For assessment, we took photos during the activity, which worked as notes, and we also gathered the final artworks as a summative assessment. Looking over the drawings made it clear that we could still improve the lesson flow, but overall each student offered a great level of participation and drawing skills.

**2. What changes, omissions, or additions to the lesson would you make if you were to teach again?**

**M-** Upon meeting with John, I really appreciated getting to know how there are multiple ways that we can expand on this lesson. For starters, I really like the idea of having students get to slowly build on their object as we move throughout the lesson. For example students will initially be given 2 min to feel their object and draw a quick outline. After the time is up students will then be given more time, 5 min, to add more to their outline of their object. When the time is up students will then be given 10 min to add more detail such as using lines to demonstrate the dimensionality of their work. This will go on until we get to the point where students have completed a full artwork consisting of detail of the texture and value of their object. I also really liked the idea of students getting to draw their object based on what they felt. Then once they had that complete they would draw their object based on what they saw. This would allow students to make a comparison between two different ways of communicating through art what their object is. In the end I would let them know that sometimes our eyes play tricks and what we see is not what we try to depict on our paper. A final idea that Bethany mentioned in which this

can be extended is having students partner up. One of the partners (partner number one) would describe to their partner what they are feeling and give them explicit information/details. Partner number two would be using the detail and information to draw the object.

**B-** I think there is a lot of room to expand the objects that students can use for this activity. There is a lot of possibility to continue to challenge and teach the same content, while students grow their technique and skill. I wouldn't omit anything, but I would try and figure out a way to engage students that were "done" early, compared to students that kept drawing during the whole 10 min time frame. I could pose more drawing challenges, and push them to add more shading, more artistic skill development, etc. Marisol also had the great idea that this could be the first stage of something that is worked on during multiple classes. After doing this part of the lesson, students would be asked to place their mystery object in a landscape or background, and come up with a narrative to push their artwork further. I like that this lesson leaves a lot of room to ask my own students what they like about the activity, and what they want to make it a little more challenging. It could also be limited for differentiation, and simplified for younger students or students with limited artistic experience.

**3. What do you envision for the next lesson? (Continued practice, reteach content, etc.)**

**M-** For the next lesson I would really like to make this be a lesson that lasts more than 30 minutes. I really liked how it was something that students were really engaged with. Making the lesson last more than 30 minutes would allow students to focus more on what they feel and add more detail - value and line to demonstrate the texture and dimensions of their object. Furthermore, as we mentioned during the meeting, when students are feeling their object they are using their prior knowledge, of what they have previously felt, to try to figure out what they have in their hands. I would like to remind students to not be concerned about what they think it is, but allow what they feel to determine how they can transcribe that onto a drawing.

**B-** Like we mentioned in the previous section, I think this lesson could be used as a jumping off point for students to push their thinking even further. I think it works as a great scaffold for more difficult drawing techniques. It can also be used as a pre-assessment. I could have students revisit this lesson after a few weeks of drawing exercises and additional lessons, and see how their drawing skills from tactile feeling have improved. Looking at the first drawing compared to a later one with the same activity would be an easy way to see whether or not the students are taking away the objectives I wanted them to learn.

**4. If you used co-teaching, would you use the same co-teaching strategy for this lesson if you were to teach it again? Were there additional co-teaching strategies used during the lesson not planned for initially? Please explain.**

**M-** I think that if we were to do this again we would still use the same co-teaching strategy of one teacher/one assist. This is really beneficial in having one person getting to describe the overall outcome of the lesson. I think that during our lesson having both of us going around and guiding students through questions of what assisted students in straying away from getting too focused on trying to figure it out rather than drawing what they feel.

**B-** I really enjoyed this co-teaching strategy, and plan on using it for the next lesson. I'm not as familiar with other co-teaching strategies, and am not totally opposed to them, but I do like the one who teaches/one assists in the art room— especially when one of us benefits from taking the lead, while the other helps, then we trade. It gives us a chance to learn from each other and also offer students assistance while the lead teacher continues with the overall lesson/demo.

### Lesson Plan Appendix

**Lesson Idea/Topic and Rational/Relevance:** What are you going to teach and why is this lesson of importance to your students? How is it relevant to students of this age and background?

**Student Profile:** Write a narrative about your learners. What are their special needs? Exceptionalities? Giftedness? Alternative ways of learning? Maturity? Engagement? Motivation?

**Name and Purpose of Lesson:** Should be a creative title for you and the students to associate with the activity. Think of the purpose as the mini-rationale for what you are trying to accomplish through this lesson.

**Co-Teaching: Models** – One teach/One observe, One teach/One assist, Station teaching, Parallel teaching, Alternative/Differentiated/ Supplemental teaching, Team teaching.

**Approx. Time and Materials:** How long do you expect the activity to last and what materials will you need?

**Anticipatory Set:** The “hook” to grab students’ attention. These are actions and statements by the teacher to relate the experiences of the students to the objectives of the lesson, To put students into a receptive frame of mind.

- To focus student attention on the lesson.
- To create an organizing framework for the ideas, principles, or information that is to follow (advanced organizers)

An anticipatory set is used any time a different activity or new concept is to be introduced.

**Procedures:** Include a play-by-play account of what students and teacher will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.

Indicate whether each is:

- teacher input
- modeling
- questioning strategies
- guided/unguided:
  - whole-class practice
  - group practice
  - individual practice
- check for understanding
- other

**Closure:** Those actions or statements by a teacher that are designed to bring a lesson presentation to an appropriate conclusion. Used to help students bring things together in their own minds, to make sense out of what has just been taught. “Any Questions? No. OK, let’s move on” is not closure. Closure is used:

- To cue students to the fact that they have arrived at an important point in the lesson or the end of a lesson.
- To help organize student learning
- To help form a coherent picture and to consolidate.

**Differentiation:** To modify: If the activity is too advanced for a child, how will you modify it so that they can be successful? To extend: If the activity is too easy for a child, how will you extend it to develop their emerging skills? What observational assessment data did you collect to support differentiated instruction?

**Assessment (data analysis):** How will you know if students met the learning targets? Write a description of what you were looking for in each assessment. How do you anticipate assessment data will inform your instruction?