

Appendix D: Lesson Plan (Behaviorist Focus)

Education Department Lesson Plan

Template includes directional text that should be deleted. Remember that lesson plans should be student-focused rather than teacher directions.

A lesson plan should not exceed four pages.

If you refer to a text, worksheets, slides or whiteboard images, include a copy. These extra items should not exceed five pages.

Teacher	Liv Henson
Subject and grade level	Art: 6th, 7th, 8th
National and/or State Standard	5.6.4.7.1 Analyze and construct interpretations of artistic work. 5.7.4.8.2 2. Identify personal bias in the evaluation of artwork(s). 5.8.4.7.1 Explain how personal preferences and aesthetic choices impact both the creation and perception of artwork.
Central Focus	Students will analyze how personal preferences, biases, and aesthetic choices influence their interpretation and creation of art. By examining the teacher's artwork, students will reflect on how each of our unique identities shapes our perception of and response to works of art. This lesson will engage students in comparing different interpretations of art, identifying biases, and discussing how personal experiences impact artistic decisions and viewpoints.
Objective(s) or learning targets	SWBAT Compare different interpretations of a work of art. SWBAT Identify <i>personal bias</i> in the evaluation of artwork(s). SWBAT Explain how personal preferences and aesthetic choices impact both the creation and perception of artwork.
Academic Language	Function: Analyze and Evaluate Language Demand Vocabulary: - Personal Bias: A personal bias is like having a GO-TO WAY about THINKING about things BECAUSE OF your EXPERIENCES, LIKE, or DISLIKES. It's when your OPINIONS or FEELINGS make you SEE something IN a CERTAIN WAY, even if other people might see it differently. For example, if you love bright colors, you might think a painting with lots of bright colors is better than one with dark colors, just because of what you like. - Aesthetic Choices: Aesthetic choices are the decisions you make about how something looks, like colors, shapes, textures, or styles. It's about what you think is beautiful or cool. For example, if you love bright colors and bold patterns, you might choose those for your artwork because that's what you like and what feels like "you." Discourse: Write - Write down thoughts in response to the questions in their sketchbooks. Tell - Share out ideas to large group discussion (in relation to the interpretation of Ms. Henson's artwork, identifying her personal bias, and talking about how her aesthetic choices impacted the creation and interpretation of her artwork.

	Show - Active listening and engagement in large group discussions. Syntax: Language Supports: Vocabulary Supports - Visual Aids: I pair key vocabulary terms (e.g., personal bias, aesthetic choices) with images to reinforce meaning. - Student-Friendly Definitions: I break down complex terms into simpler, accessible language (e.g., Personal bias is your “go-to” way of thinking based on what you like or dislike). Structured Discourse Supports: - Sentence Stems: I offer sentence starters to guide student responses, such as: - I think this artwork represents ____ because... - Ms. Henson’s use of ____ makes me feel ____. Visual Scaffolding - Text Accompanied by Images: Each slide includes both written text and a visual representation to support comprehension, especially for ELLs and students with diverse learning needs. Interactive and Multimodal Learning - Verbal, Written, and Visual Expression Options: Students can express their understanding through discussions, written responses, or drawings/sketches. - Classroom Modeling: I model analytical thinking aloud to demonstrate how to evaluate and interpret artwork effectively.
Instructional Resources	Tangible - Sketchbooks - Pencils Intangible - Presentation to guide the lesson

Instructional Content and Procedures

Anticipatory Set [Five minute maximum]	How will you motivate? - Positive, excited, and engaging demeanor, talk about how we are doing something a little different for ArtSmarts today. How will you HOOK and HOLD attention? - I will tell them that they will get to judge MY art today. The anticipation of being able to judge their teacher will hold their attention. How will you introduce the objectives? - I will have the objectives posted in the slides in the form of “I Can” statements and I will have students read them off the board. - “I can analyze and interpret artwork by explaining what I think it means and why.” - “I can evaluate artwork by using specific criteria to explain what makes it successful or meaningful.” - “I can compare my interpretation of an artwork with others and explain how personal experiences shape our views.” What pre-assessments might you use? - I will ask the students if analyzing artwork is familiar to them and if so, what kinds of things they analyzed.
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Procedure OR Teaching Script	<u>ALL</u> Teacher: Introduce herself and what she is doing in the classroom. Then she will talk about surface and deeper facts about herself. Students: Actively listening Teacher: Introduce her artwork Students: Will take 30 seconds to 1 minute to quietly look at the art and write down their thoughts. <u>6TH</u> Teacher: Poses “What do you like about this artwork? What do you dislike? *when a student answers - ask them WHY they like or dislike it. Students: Participate in large group discussions and/or write their thoughts down in their sketchbooks. Teacher: Prompts students to write down what they think the artwork is about, emphasizing there is no right answer. Students: Take one minute to write down in their sketchbooks their answers. Teacher: Prompt students to share what they think. Probe deeper by asking why. Students: Participate in large group discussions. Teacher: Closes lesson. 7th Teacher: Introduces Personal Bias. Students: engage by guessing what they think it means. Teacher: Poses, How can you see Ms. Henson’s personal bias in her work? Students: Look at the artwork and engage in large group discussion answering the questions and/or writing it down in their sketchbooks. Teacher: Closes lesson. <u>8TH</u> Teacher: Introduces Aesthetic Choice(s). Students: engage by guessing what they think it means. Teacher: Poses, what kind of aesthetic choices did Ms. Henson make with color? *How about shapes? *How about textures? Students: Look at the artwork and engage in large group discussions answering the questions and/or writing them down in their sketchbooks. Teacher: Closes lesson.
Assessment [formative, summative]	How will students apply/demonstrate what they have learned? Students will demonstrate what they have learned by engaging in the group discussion and/or writing their responses to the questions in their sketchbooks. How will you determine if students are meeting objectives? I will determine if students are meeting objectives by reviewing their answers to the questions posed in their sketchbooks. If they answered the question to the best of their ability, they would have met the objective. How will you assess during the lesson (formative)? I will assess during the lesson by seeing if each student is actively listening, participating in the group discussion, and/or actively writing down their thoughts in response to the questions in their sketchbooks. What is the summative tool of assessment (checklist, rubric, etc.)? The summative tool of assessment is whether or not they wrote down their thoughts in response to the questions being posed in their sketchbooks. 6th: Did the 6th grader write down their thoughts in response to the question: what is your interpretation of Ms. Henson’s artwork? 7th: Did the 7th grader write down their thoughts in response to the question: how can you identify Ms. Henson’s personal bias in her artwork? 8th: Did the 8th grader write down their thoughts in response to the questions: What are some of Ms.Henson’s aesthetic choices? How do Ms. Henson’s personal preferences and aesthetic choices impact the creation and perception of the artwork?

Closure	How will you get information across one more time? I will get information across one last time by summarizing what we did and connecting it to real-life applications. For example, with interpretations, I will close the lesson by telling my students: The things we have described, are our interpretations of artworks. Interpreting is something you are going to do for the rest of your life - but what's important is examining why we interpret the things we do. Then I will use a student example as evidence. Finally, I will conclude by asking the students if they have any questions.
Accommodations	How will you use the knowledge of students to differentiate instruction for high, middle, and low achievers? I will use my knowledge of the students and the principles of UDL to make my instruction appropriate for high, middle, and low achievers, by having the new information easily accessible to them, restating it more than once, and providing images along with text. More specifically: High Achievers: - Extension Questions: I will challenge them with deeper analytical questions like, "How might someone with a different background interpret this artwork differently?" or "Can you compare this artwork to another you've seen and discuss similarities and differences in personal bias or aesthetic choices?" Middle Achievers: - Guided Discussion: Provide sentence stems like, "I think this artwork represents ____ because..." or "Ms. Henson's use of ____ makes me feel ____." to support structured responses. - Visual Supports: Use more visuals alongside vocabulary definitions to reinforce understanding. Low Achievers: - Scaffolded Questions: Offer simpler prompts, such as "What colors do you see?" and "How do these colors make you feel?" to guide them toward deeper analysis. - One-on-One Support: Circulate the room and provide individual prompting to help them articulate their thoughts. How do you address the needs of students with IEPs, 504 plans, and/or English Language Learners? I support students with IEPs, 504 plans, and English Language Learners by incorporating visual aids, such as images on every slide, to reinforce text-based information. I keep direct instruction concise—under 15 minutes—to maintain engagement and accessibility. Additionally, I prioritize each student's individualized goals, ensuring my instruction and assessments align with their specific needs in the art classroom.
Theoretical/ Research base	Constructivist Approach/Theory Asking students for their own interpretation of the artwork. (they create understanding through active engagement with analyzing the artwork and the artist who created it) They build upon their previous knowledge of analyzing artists during bellwork to do so again with new information about an artist but analyzing with the same procedures they've used before. Therefore, they are building off of what they already learned. Asking students to identify Ms. Henson's personal bias in her work. Personal bias is new for the students, but identifying why an artist does something is not. So, the students are building off of their previous knowledge of analyzing artwork to incorporate what it means to have a personal bias in artwork, and how to identify it. Universal Design for Learning (UDL): By incorporating visual aids on all slides, I align with UDL principles that emphasize providing multiple means of representation to support diverse learners, including students with IEPs, 504 plans, and English Language Learners. Vygotsky's Zone of Proximal Development (ZPD): Keeping instruction under 15 minutes ensures that content remains within students' optimal learning zone, preventing cognitive overload while maintaining engagement.