

CONCEPT-BASED LESSON PLANNING PROCESS GUIDE

Name:

Context: Content area and grade level, class size, your student population (**without** any personally identifiable information), and relevant features of your school environment (e.g., access to instructional materials, aspects of the school culture that influence instructional decisions)

Demographics

- The school is an adaptive program of Cherry Creek Schools, the district's most restrictive environment.
- Class sizes range from 1-2 students to 8-10 students, averaging 6 per class.
- Most students are already considered high risk socioeconomically, racially, etc.
- About 47% receive free or reduced lunch.
- All classes have para educator support.
- School personnel: principal, COSA, dean, secretary, two security, two mental health, one part time nurse, occupational therapist, speech/language pathologist, eight content area teachers- four of which are special education case managers, 4-8 para educators.
- All students have IEP's.
- Students have a wide range of cognition.
- Most students are Significantly Emotionally Disabled (SED).
- Some students present with Conduct Disorder.
- Many students have Autism or Aspergers.
- Many students have a wide, sometimes immeasurable gap between cognitive ability and processing speed, with processing speed being very slow and cognition being high.

School Culture

- Many students have missed attending school on an intermittent or long term basis, or may not have experience/success in a typical school due to their significant mental health disabilities. This results in unexpected gaps in knowledge, or impaired ability or knowledge of how to function in a school environment.
- This school operates between residential or day treatment programs and home school support. Students work to attain their social emotional goals so they may return to their home schools.
- Many students remain in this school when they are unable to access other medical treatment programs, when they are removed or leave other medical treatment programs, when their home school seeks a more restrictive environment or denies re-entry, while they work on their SEL goals, or when they are waiting to enter another appropriate adaptive program placement.
- There are a few obstacles getting students going on the on-ramp to learning at JLC. Many students have immense gaps in their learning. They often have partial knowledge in subjects and therefore have many misconceptions about information other would typically understand. As result, even the most creative students have little or no academic preparation for the artwork being taught. Also, many students who have spent considerable time in treatment facilities have used art as a way to escape mental health frustrations, which translates to misperceptions of art as free time rather than a class.
- Most students stay in the school between one semester and one year. Some stay a few years.
- Many students are learning to function in the school environment, and it is with much difficulty that they make a perception shift to seeing art as a class. With such little background knowledge, and a perception that art is there for them to escape taking responsibility for their goals, art instruction often takes a back seat to assisting students with managing their behaviors and frustrations. As soon as students are in the space to cope with daily responsibilities, they are also in a place to become effective learners, and also ready to leave the school. They do however, find much solace and success in their work by the way I approach differentiation and accommodate for their needs.
- Students must feel emotionally and physically safe to be available to learn.
- I use concept based lessons to engage students in the learning process. Three things must be present to engage and hook students. The lessons must have context for the student, must respect individualness of the student, and must be meaningful.

Instructional Considerations

- **Lessons are rooted in the context of adaptive considerations, student context, individualness, and meaning.**
- Students must be able to access the content at a variety of levels. Although the same content is being taught, each student accesses it at their level, pace, with the appropriate materials and support, etc.
- Many students leave in the middle of a unit/project. Some return later, some do not.
- I do not grade students for excused time they spend out of the classroom.
- Students earn up to ten points a day for being engaged and participating.
- Students earn points for completed projects.
- Students take as long as they need with their artwork. The focus is to remain engaged each time they come to class for as long as they can. From there, the goal is to be able to engage and persist with the work, especially when it becomes difficult. This approach coincides with students achieving their social/emotional goals that allow them to return to their home school.
- Extension activities are always available for students who need a break from their projects or are unable to attend to their work.
- All lessons are concept based and contain skill building support.
- All students have access to the materials appropriate for their skills and abilities. Some students can use Xacto knives. I give NO chances with any dangerous tools. “One strike and you’re out” keeps everyone safe. (I’ve only had one student lose clay tool privileges).

Description of the Lesson Implementation: Provide a straightforward synopsis of the enactment of the lesson. It may be helpful to think about the lesson from a student's point of view, or the perspective of an observer who didn't know your lesson plan ahead of time.

Key Generalization of the Altered Book Lesson focusing on the Elements of Art

- Students have difficulty connecting the idea of “elements of art” to their artwork. Although they are aware of what the elements are, and can identify them in art they look at, they generally do not understand the intentional use of the elements in their work beyond personal preference. I use the metaphor of a recipe to guide understanding about the elements of art as fundamental to the creation of artwork. The elements of art are the ingredients for the art recipe. Every art recipe has one or more elements. The metaphor of the elements of art as a recipe helps students to see that art needs its ingredients to exist just like a recipe. With the elements of art as the focus of projects, I engage students in working with the elements throughout the artmaking process. When students are planning their work, envisioning their designs, they identify how the elements might be used. During the art making process, students analyze how the elements are being used and how they can be used to enhance and develop their work. After artwork is completed, students critique how they used the elements. I ask them to identify where they experimented with the elements, then where they were mindful in developing accidents, new skills, or previously learned skills. Students are asked to explain how they used their materials and tools, to manipulate/create the identified element of art, and what they were trying to convey with each particular element, whether it be a visual effect, an expressive feature, or an idea.
- Art projects in this unit are concept based and allow students to learn the elements of art through the creation of meaning and context while exercising their individual

sensibilities.

Note: The shaded areas indicate the shifts from more traditional lesson planning to a concept-based instructional design and asks teachers to metacognitively reflect on their planning. The red cells and shading indicate the primary focus of our work at the Institute. **The process guide is to help make visible “the invisible thinking” in which teachers engage as they plan lessons.** The guide is not intended to suggest that templates in use by teachers or in districts should be replaced; in fact, the process guide may be a valuable tool when used “side-by-side” with other lesson planning templates or tools. The intention is to illustrate the **type of questioning that should occur consistently with any planning process when considering the instructional shifts** implicit in the Colorado Academic Standards.

| <i>Shift in Instructional Design</i> | <i>Lesson Elements and Design</i> | <i>Metacognitive Reflection</i> |
|---|---|---|
| <i>The Unit Generalization and Focusing Lens asks students to ...</i> | <p>Lesson Focus: (Connection to Generalization and/or Focusing Lens in the District Sample Curriculum Project)</p> <p>Elements of art are used to communicate characteristics, expressive features, meanings, and intent in artwork.</p> | <p><i>How does this specific lesson advance the big idea or generalization of the unit? What connections might be made between other content areas?</i></p> <p>This lesson allows students to create something they are excited about, then during this creation process, students are guided to see and use the concepts for the lesson. The project is the entry point for the content.</p> <p>Connections can be directly made or implied for other content areas as noted in the Cross-Content section of this guide.</p> |
| <i>This lesson objective / learning target is critical to</i> | <p>Objectives / Learning Targets: (Key knowledge & skills students will master in the lesson)</p> | <i>In what ways does the learning target support the generalization?</i> |

| | | |
|---|--|---|
| <p>student understanding because...</p> | <p>(Language may be pulled from the task in the Learning Experience: "...so that students can...")</p> <p>Students will create altered books as an entry point to learning and understanding the elements of art.</p> <p>Students will learn about the elements of art as the ingredients to the "art recipe," recognize use of the elements in their artwork, intentionally use the elements of art, and explain the rationale for their use.</p> | <p>Guiding students to use the concepts in a meaningful way through the creation of their altered books. Using the altered book as a learning tool through discussions and formative exercises. Helps students see that they have actually used the concepts (elements of art). Assists them in understanding and implementing the concepts. This creates confidence without the intimidation factor involved in tackling something new and overwhelming. Students become excited to develop their work and begin to feel safe taking positive and constructive risks.</p> |
| <p>Instructional strategies</p> | <p>Instructional Strategy Menu (not exhaustive):</p> <ul style="list-style-type: none"> • Student-generated questions and envisioning (worksheet guided) • Internet research • Teacher-provided inquiry questions during direct instruction • Impromptu formative assessment, planned formative assessment • Direct instruction-demonstration of art techniques and processes • Ongoing scaffolding of connecting art work to concepts through: • Connecting work to concepts • Creating relevancy through student generated themes and student selected working processes. • Group discussion for higher level learners- think aloud • One-on-one support • Visual references and aids • Side-by-side teacher modeling • Learning vocabulary • Close reading protocol (eight studio habits used during working process) • Hands-on/experiential- experimental discovery and learning • Critique and feedback (through discussion and self-assessment) | <p>Which instructional strategies will foster learning the lesson's skills, processes, or content?</p> <p>Lesson skills are developed through questioning, direct instruction of art technique demonstrations, one on one support and side by side modeling. Art making processes are supported by student generated and answered questions regarding concepts and ideas for work, experimentation with tools and processes, impromptu and planned formative assessments, reference to visual aids. Content is supported through the lesson skills and processes, discussion of processes, critique of work, use of support materials such as the internet, books, and referring to created work of others and examples.</p> |
| <p>In the first 3-7 minutes of the lesson,</p> | <p>Opening (hook / anticipatory set / lesson launch)</p> <p>Instructional Strategy chosen:</p> <ul style="list-style-type: none"> • Student-generated questions and envisioning (worksheet guided) • Internet research • Teacher-provided inquiry questions during direct instruction • Direct instruction-demonstration of art techniques and processes <p>Why is this strategy impactful: (In what ways does this strategy move the learner toward meeting the learning target? How would</p> | <p>In what ways does the chosen strategy work toward a larger purpose at the beginning of the lesson (e.g., engaging students, increasing curiosity, stimulating student-generated questions, etc.)?</p> <p>Showing students really cool works of art, that also allow them to see themselves engaging in the creation of the same art product, gets them moving on the on-ramp. Sharing my personal altered book art and telling the story behind my work connected students more deeply to the idea of visual story telling in the altered book. It created a</p> |

| | | |
|--|---|--|
| | <p><i>this strategy ensure all students, with differentiated needs, could feel successful?)</i></p> <p>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p> <p>Every student will find an entry point to the project by having a multitude of available examples and content material such as books and powerpoint images. Reimagining artwork through something not previously considered a piece of art stimulates curiosity and excitement.</p> | <p>larger sense of trust where they learned about part of my life that they could relate to in a meaningful way. It created a sense of wonder and excitement to create their own visual story. Students envisioned how they could use their own life context and individual perceptions to create art that is meaningful to them.</p> |
| <p>The Learning Experience will</p> | <p>Learning Experience / Lesson</p> <p>Instructional Strategy chosen:</p> <ul style="list-style-type: none"> • Ongoing scaffolding of connecting art work to concepts through: • <i>Connecting work to concepts</i> • <i>Creating relevancy through student generated themes and student selected working processes.</i> • <i>Group discussion for higher level learners- think aloud</i> • <i>One-on-one support</i> • <i>Visual references and aids</i> • <i>Open access to a variety of materials</i> • <i>Side-by-side teacher modeling</i> • <i>Genuine specific praise</i> • <i>Close reading protocol (eight studio habits used during working process)</i> • <i>Hands-on/experiential- experimental discovery and learning</i> <p>Why is this strategy impactful: <i>(In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, can feel successful?)</i></p> <p>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p> <p>Students have access to materials they are comfortable working with. Hands-on experiential/experiential discovery and learning with chosen materials nurtures curiosity, fosters trust, develops confidence while working, allows for the critical thinking and problem solving process to naturally.</p> <p>Side-by-side modeling assists students to remember demonstrations they have seen, techniques they have tried, and helps students with each individual step of a process that results in a finished</p> | <p><i>In what ways does the chosen strategy(ies) work toward a larger purpose (e.g. increasing collaboration; interacting with complex texts; situating students in real-life, relevant experiences; increasing student agency; stimulating student discourse; etc.)?</i></p> <p>Allowing students to work at their own pace, then supporting the time taken with the task allows students to create deeply meaningful artwork they are proud to keep. They are able to take the time to grapple with work out their ideas, rather than being constrained by the frustration of due dates that block their ability to relax and work. Students generally have no experience with working over an extended period of time. Much positive reinforcement and specific genuine praise is used to support students in engaging and persisting with their work. This is especially important when students get to the difficult parts of their work, when it “feels like work” rather than free time fun.</p> <p>Asking students to, as Jasper Johns says, “Do something to it,” engages students in envisioning the next steps with their work, and using and experimenting with the tools and materials in new ways.</p> <p><i>In what ways does the chosen strategy cement the learning?</i></p> <p>Just as this project is an on-ramp to learning the concepts, consistent interaction and reinforcement of concepts as part of everyday conversation in the classroom and during formative assessment which is part of the classroom culture cements the learning. As I instruct, move through discourse, etc. in the classroom, I continually refer to the concepts as part of the working environment. Ongoing discourse on my part becomes part of the student’s</p> |

| | | |
|--|--|---|
| | <p>technique.</p> <p>After students have taken time to produce some of their work, we identify what elements of art have been used, examine how they used the elements and how they communicate their selected theme. We identify the most salient elements and how they seem to work well and how they can be developed. We repeatedly revisit the work and the ongoing plans of action.</p> <p>Within each of the part of creation, I use the eight studio habits to talk about what is happening as part of the artistic working process. For example, when a student becomes frustrated, I use genuine specific praise to show them how they used good craftsmanship, then encourage them to Engage and Persist with their good work. If a student is frustrated with the appearance of their work, I'll say that they are Expressing themselves like an original artist rather than a machine making multiple copies of the same computer generated picture.</p> <p>Group discussions of our process feels more natural and allows connections to be made when working with higher level learners. Students share ideas and use each other as sounding boards as they verbally develop ideas.</p> <p>Visual aids for techniques and processes include posters, books, and internet sites that provide more demonstration. Visual aids assist in recalling information, generating ideas, and developing themes.</p> | <p>vocabulary as they talk about their work.</p> <p><i>What evidence will show that the strategies impacted student learning? Were the strategies effective through the learning process?</i></p> <p>Students moved through their projects envisioning and executing their ideas. As we discussed the elements of art, they became more comfortable with the time spent connecting these concepts to their work, as they saw them as a factor in the creation.</p> |
| <p><i>The closing activity reinforces the learning.</i></p> | <p>Closure</p> <p>Instructional Strategy chosen:</p> <ul style="list-style-type: none"> • <i>Critique and feedback (through discussion and self-assessment)</i> • We are going to share out our work among the classes. The bridge between generating ideas for a theme, artmaking process and realizing the theme, and the identification and use of the elements of art will be discussed. • Students will complete a self assessment that is also completed by myself. Our grades are added and entered for the final grade. <p>Why is this strategy impactful: <i>(In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, could feel successful?)</i></p> <p>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or</p> | |

| | | |
|--|---|---|
| | <p>“creating relevancy,” or “fostering disciplinary literacy”?</p> <p>Sharing out work among classes goes much further than a typical art critique objectives. My students have very low executive functioning. They live in “their world” and not the world of others. This translates into difficulties empathizing, relating, and connecting in ways where typical students are capable.</p> <p>The self assessment part of the closure processes allows students to see that when they are reflecting on their work, they are owning their work and learning from their process. Answering questions such as, “What did I do?” “How did I do it?” “How did it go?” “What would I change?” “Is there something new I want to try now?” cement learning and generate ongoing buy-in and excitement for their next work.</p> | |
| <p>Technological resources that will support student learning and move students toward the learning target.</p> | <p>Technological Resource and application:</p> <ul style="list-style-type: none"> • Internet research <p>How: In what ways does this chosen resource support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p> <p>The most appropriate and utilized technological resources were internet searches and printing images from the internet.</p> <p>Internet searches for altered book ideas took the place of hands-on ideas that weren’t readily available. Exploring the use of keywords for searches was a skill incorporated into the lesson.</p> <p>Printing photographs from the internet allows students to approach the work in a less intimidating fashion. Students are expected to alter images to make them artistically their own. However, working from something that exists allows them to envision and work rather than remain stuck when they feel they don’t have the skill to produce every image on their own. Collage, enhancing, and reconstructing imagery becomes very important in demonstrations.</p> | <p>How will my students and I strategically use technology resources to enhance the learning experience (and support “meeting the just-right challenge,” “building relationships,” “creating relevancy,” and/or “fostering disciplinary literacy”)?</p> <p><i>JLC students have little working knowledge of how to use computers outside of Youtube. Instruction about how to do internet searches using key words helped them find examples of techniques and imagery they are interested in trying. This “just right” challenge took some students a couple of days to work through as they did searches and generated ideas for their envisioning process. Students who took time to envision their theme had the most success using the internet in a focused and productive fashion. One on one assistance was important during this process.</i></p> |

| | | |
|---|---|---|
| <p>Formative assessment will be a quick Check for Understanding in which students will demonstrate they are or are not on track.</p> | <p>Formative Assessment</p> <ul style="list-style-type: none"> • Formative Assessment tool/method: • Discussion • Studio Habit Guide • Standards Guide • Elements of Art Prompt <p>Learning indicators of success: (What evidence will show that the learner is moving toward mastery of the learning target?)</p> <p>Student will be able to identify the elements they use, describe how they used them to communicate their theme. They will be able to determine salient features of the elements and which ones work to communicate their theme most effectively.</p> | <p>What “indicators of success” will show that the students are gaining mastery?</p> <p>Students will be able to talk about their work using the elements of art and relevant art jargon.</p> <p>Students will purposefully use the elements of art after ongoing reflection about the elements throughout the creation of their book.</p> <p>How will I use that evidence in a feedback loop?</p> <p>Referring to the use of the elements as students are working.</p> |
|---|---|---|

| |
|---|
| <p>Reflection: (What are the strengths in the lesson plan? What changes would I make in the lesson plan for next time?)</p> <p>Strengths: Having students begin a project providing multiple possibilities for working with a variety of techniques and processes allowed them to approach the concepts without intimidation. They were able to explore without feeling trapped by needing their work to be perfect. Even students who place the burden of perfection upon themselves were able to work more freely knowing that they could tear out a page of their book without ruining the entire piece of art.</p> <p>Changes: More hands-on examples. This is generally not something I would do for a typical class, as students tend to copy the teacher examples. My students always use examples to generate their own design ideas, and they needed more design ideas to work from. However, the internet did provide many design ideas, they just weren't hands-on.</p> |
| <p>Connection to Performance Goal: (What did I do in this lesson that gives evidence or may be used as an artifact for my professional growth plan?)</p> <p>Student self assessments and formative assessments with images of work.</p> |
| <p>Student Feedback: (What did students say about the lesson? Did they find it engaging, interesting, appropriately challenging? Did their feedback confirm my own perception of the the lesson?)</p> <p>Students loved working with their own theme, and using their chosen techniques to realize their ideas.</p> |

| | |
|--|---|
| <p><i>Time Suggested</i></p> | <p>Students may easily take four weeks or linger to complete their books. In my classroom, the focus is about being able to meaningfully attend to the work, and I do not need to use due dates. Students who don't destroy their work in frustration will often take more than double the time than a typical student. It is more important that students are able to successfully work through and realize their ideas than to have a hardline due date. They can become very involved, especially with higher level students. As students explore ideas generated during the course of working, they become more invested and try out new techniques and processes, this also takes time for which I can allow. Watching other students work also helps them generate ideas. The ongoing frustration that my students cope with also extends the amount of time required to complete work.</p> |
| <p><i>Materials Needed</i></p> | <p>Paint, Xacto knives, scissors. Yes Paste, Elmer's glue, glue sticks, gel medium, sponges, paint brushes, papers, stencils, magazines, stamps, twine, yarn, hard cover books, fabrics, drawing pens and sharpies of various colors and sizes, color pencils, pencils, markers, crayons, found objects, drills, saws, glue gun, sand paper.</p> <p>Many students are not allowed to use scissors or sharp objects. For these students I demonstrate torn paper collages. I provide pre-cut papers, and demonstrate techniques for creating and using torn edges in a creative way. Using Xacto knives are a privilege. Xacto knife use is an incentive for good behavior. Students who are allowed to use Xacto knives are "trained" so they avoid cuts.</p> |
| <p><i>Co-teaching Opportunity</i></p> | <p>Any teacher versed in visual arts instruction could assist with this very open-ended project. Co-teaching offers enhanced opportunities to learn from more than one instructor and therefore offering students a wider variety of knowledge, expertise, and creative ideas. Teachers may collaborate across content to enhance student learning and retention.</p> |
| <p><i>Cross-Content Connections</i></p> | <p>Opportunities for cross content connections exist with any subject. Students can choose a book with content of their choice that connects to their theme. Cutting and forming pages into sculptural pieces can incorporate measuring, and geometry. Incorporating literature can include poetry, short stories, stories enhanced with visual imagery, art designs that incorporate stories from books or the book design itself, and created fonts and special text. Science content can include color studies, and text and subject matter that uses visual imagery to illustrate science lessons; social studies content can be explored visually and through text.</p> |