

PSU TEACHER WORK SAMPLE TEMPLATE

Your First and Last Name: Ashley Warner

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2015

**District where you completed
the TWS:** Webb City Schools

**Name of School Building
where you completed the
TWS:** Webb City Junior High

Content Area of your TWS:
Fine Art

TWS Unit Topic: Portrait
Drawing

**Grade Level of the Classroom
/ Students in Which the TWS
Unit Was Completed:** 8th
grade

I. Contextual Information and Learning Environment Factors

A. Narrative General Contextual Information for Community, District, and School (limited to 1 page)

District:

Webb City School districts in Jasper County include Besse, Carterville, Harry S Truman, Eugene Field, Madge T James, and Webster Elementary schools, Webb City Middle School, Webb City Junior High, and Webb City High School. They have a school population of about 4,300 students, comprised of pre-kindergarten through 12th grade. It has a population of nearly 11,000 people and is continuing to grow. The median home value is around \$72,400. Many small businesses are owned and operated within the community, as well as several large mainstream businesses such as Walmart. The district's motto is "Striving to prepare today's youth to meet the challenges of tomorrow world by guiding all students in the acquisition of knowledge and development of skills that will enable each to become a productive and responsible individual." Their composite ACT scores for graduates sit at 20.7 and they see around 260 graduates, give-or-take in the past many years. The District has consistently received the Distinction in Performance award from the Department of Elementary and Secondary Education and has achieved results for significant benchmarks rankings in the highest levels in Missouri.

Community:

Webb City, was platted by John C. Webb in September, 1875 and incorporated in December, 1876, with a population of 700 people. It was originally a mining community and ranked first in the production of zinc ore. It has since become an agricultural and industrial community that continues to grow each year. The Webb City area features many recreational activities such as parks, 8 major lakes, golf courses, fishing and hunting areas, and much more. The community prides itself on its schools and education system and actively supports their athletic programs.

School:

As stated above, the Webb City School district is prided as one of the top schools in the area. Athletics are extremely important to this school. The school has high values and expectations for their students and teachers, as well as the community, however does present a kind and caring way of achieving it. The school has received the "School of Excellence" award for several years, and the community expects them to continue to receive this. They also use the Bright Futures program to interact with the school and students education. Furthermore, they offer high school students dual credit opportunities to earn up to 40 hours of potential credits upon entering college. The school contains several highly qualified teachers and staff members that continue to help maintain the schools' amazing reputation. Average Teacher Salary is \$44,818. Average Administrator Salary is \$90,457. Teachers with a Master Degree or Higher sits at a 43.8%. The school is predominately Caucasian, however, the does have several different ethnicities attending with programs for English Language Learners.

Table 1.1 Class Contextual Information (limited to 1 page)

Grade level <u>8th</u> Content area (e.g., mathematics) <u>Art</u> Topic (e.g., geometry) <u>Drawing</u>		
Age range of students <u>12-13</u> Number of male students <u>15</u>		
Total number of students <u>25</u> Number of female students <u>10</u>		
Percentage of students receiving free lunch <u>48.9%</u> Percentage of students receiving reduced lunch _____		
[if free/reduced lunch information not available for class, provide school percentages]		
Area in which students live (check all that apply) Urban _____ Suburban <u>X</u> Rural _____		
Ethnicity of students (give numbers)	<u>2</u> African American or Black _____ Native American/Alaskan Native _____ Asian or Pacific Islander	<u>2</u> Hispanic or Latino <u>21</u> White _____ Other (specify) _____
Language proficiency of students (give numbers)	<u>24</u> Fluent English Proficient	<u>1</u> English Language Learners
Identified special needs categories represented (give numbers)	<u>2</u> Specific Learning Disability _____ Hard of Hearing _____ Deaf _____ Deaf-Blind _____ Other Health Impaired _____ Multiple Disabilities _____ Brain Injury _____ Established Medical Disability (0-5 yrs) _____ At risk for developmental disabilities	_____ Speech/Language Impaired _____ Visually Impaired _____ Orthopedically Impaired _____ Emotionally Disturbed _____ Autism _____ Mental Retardation _____ Gifted _____ Developmentally Delayed <u>10</u> Other (Specify) <u>Behavior</u>
Subgroup Selected (describe the group): For my subgroup, I have chosen to analyze data according to gender.		
Rationale for Selection: None of the 8 th grade classes I taught had a large amount of diversity in them by ethnicity, IEP's, or language differences. This class however is the closest in numbers when it comes to gender. In my opinion, understanding if gender plays a role in technique, skill, and comprehension when it comes to drawing (which acts as a basis for all art) could prove to be extremely beneficial to my future career and student relations.		

Provide appropriate charts/graphs to display demographic data for district, school, and classroom in Appendix A.

Table 1.2 Student Characteristics for Whole Class (limited to 1 page)

Student Characteristics	Specific Descriptions
Intellectual Characteristics - Including readiness, cognitive abilities, learning needs, developmental levels, etc.	The class I chose to study has many interesting qualities. There are two students with learning disabilities and ten listed with behavioral issues. I came to understand quickly that there were students in the class who were more focused and stayed on task, as well as many who barely, if at all, presented these qualities.
Previously demonstrated academic performance/ability: % Above standard _____ % Meets standard _____ % Below standard _____	<p>As the school has changed to Standards Based Grading this school year, the students are adjusting to the new system of grading and student development. This is the first year the Missouri Assessment Program (MAP tests) have reflected the new standards. Testing shows a 42.5% rating at a Basic or Below Basic score for English, 76.7% rating at a Basic or Below Basic score for Mathematics, and a 50.2% rating at a Basic or Below in Science. Unfortunately, especially in mathematics, it appears almost-over half of the students are below a proficient or advanced level in any particular area of testing.</p> <p>In this class, most of the students have taken an art class before. However, for many of them, this is the first time they have learned the basic rules about portrait drawing or have had any experience in using their drawing skills to accurately portray a person.</p>
Social Characteristics - Including emotional, attitudinal, motivational, etc.	As stated previously, 10 out of the 25 students in this are class listed as having a behavioral issue. Those students are typically disruptive, defiant, and often disrespectful. Unfortunately, they distract and frustrate the students in the class who wish to be there and are trying to learn. There are a broad range of personalities in the class. Some students are very quiet and keep to themselves, generally uninterested in any social interaction with their peers or teachers. Others are loud and outgoing and quite frequently steal the attention and focus of the class. Surprisingly, out of all the classes, most of these students seem to have at least a moderate interest in the arts and make a solid attempt on most of the assignments. However, the high energy of the class leads to many distractions and listening issues.
Personal Characteristics - Including physical, social, individual experiences, talents, language, culture, family and community values, etc.	Sports are definitely one of the main focuses of the students, school, and community here. They emphasize team spirit, kindness, and working together. The baseball team the played at state the first three weeks of my study there won an award after being voted by other teams for these qualities. It is a predominately conservative community with strong ties to moral values and beliefs. While Webb City is not a small district, relationships appear to be extremely important here with many community functions and activities.

B. Narrative: Implications for Whole Class Instruction Based on Information from Table 1.2 (limited to 1 page)

I find this particular class to be both unique and challenging. Although there is a decent amount of interest in what is being taught, the behavioral issues induce many irregularities in the lessons and classroom moral. While many of the students in the class display a fair amount of maturity for their age and are often self-motivated/driven, they still require one-on-one or small group individualized instruction from the teacher to build their knowledge base and skill set. However, the constant outbursts of the other students steal a lot of that time away. It concerns me that they are not receiving adequate and full attention due to the correcting of the other students' behaviors. I commend them for their continual work ethic and patience despite these issues.

As a whole, this age group is difficult to keep interested in art. This is a critical time for students in the art-making process as there have now began to intensely scrutinize their work and compare it to that of their peers. If they feel it is not good enough, they get frustrated and wish to give up. The portrait drawing is particularly challenging for them and for the teacher as its basis is in realism. Students tend to believe the teachers expect their drawings to be perfect and do not want them to be disappointed when they can't achieve that perfection, so they refuse to work; thus frustrating teachers with their lack of effort. Communication and positive feedback is key in building their confidence and promoting them to try their best no matter what other students are doing.

C. Sub- Groups/Students Information

	Describe this subgroup/student using information from Table 1.1	Why was this subgroup/student selected?	What was learned about this subgroup/student?
SUBGROUP or FOCUS STUDENT	Gender Boys/Girls	I believe this type of data will be useful for future instruction, understanding, and student relations.	Intellectual In the class, seven out of ten of the students with behavior issues were male, the three remaining being female. While this strongly affected their focus, therefor taking their attention away from their projects, it had no extreme effect on their quiz scores. Neither the males nor females stood out more on an intellectual level.
			Social The students in the class had assigned seats. These were decided at the beginning of the school year by picking different colored markers out of a jar. This displeased several students as it adverted them from sitting with their friends, and more-or-less forced them to associate with someone they may not usually speak to. Although causing some behavioral issues with staying seated, it ultimately seemed to be useful. The tables were mixed with males and females who ultimately seemed to get along.

			<p>Personal By majority, the males were loud while the females were more quiet and reserved. The females typically chose to stay out of conflict and talk amongst themselves. The males, however, often fed off each other trying to show off or gain attention. This surprised me as, in my experience, girls are typically more talkative.</p>
<p>SUBGROUP or FOCUS STUDENT</p>	<p>Students with Behavioral Issues</p>	<p>I feel that studying the scores of the students with behavioral issues compared to those without could prove useful in planning instructional strategies in the future.</p>	<p>Intellectual In the class, seven out of ten of the students with behavior issues were male, the three remaining being female. While this strongly affected their focus, therefor taking their attention away from their projects, it had no extreme effect on their quiz scores. It was difficult to keep them on task, and their projects were often late, unfinished, or presented little effort.</p>
			<p>Social All of the students with behavioral issues required and expected a lot of attention from both their classmates and the teachers. They frequently antagonized other students into arguments or loud conversations. Despite these issues, over half of them were warm and humorous. They often provided comic relief during dull moments and had no issues associating with others.</p>
			<p>Personal While they may all be classified as have a behavioral issue, the issues were different in nature. Some students had problems with their attitudes/language/respect, some spoke/blurted out on every occasion, some refused to listen or follow directions, and some simply couldn't stay seated or leave things alone.</p>

D. Narrative Implications for Sub-Group's/Focus Student's Instruction (limited to 1 page)

Between the males and the females in the class, the strongest contrast that presented itself is in social and personal behaviors. Intellectually, most of the girls have consistently shown attention to being more detail oriented in their drawings, do not ask for help as often, and finish quicker than the boys. However, they do not have as strong of a desire to hear feedback or to make their drawings as realistic and proportionally correct as possible. In fact, it was the boys in the class who more often asked for help, continued to fix mistakes, and constantly strived for approval. I cannot be certain if this is entirely gender related, or just the dynamic of this particular class. Perhaps a bigger case study would provide more answers.

Despite a considerable amount of praise for the desire to improve their drawings, unfortunately the behavioral issues of the boys presented a large amount of issues to their work ethic in the class. They were constantly distracted, talking, and in general paying very little attention to what they were doing. It is possible they asked for help more often simply because 7 out of 15 of the boys had a hard time paying attention, therefor forcing the lesson to be repeated to them several times, while only 3 out of 10 of the girls displayed these issues giving them a small advantage.

II. Instructional Design

A. Narrative Description of Range of Objectives and Rationale for Selection (limited to 1 page)

This is the first time most, if not all, of these students have been exposed to realistic portrait drawings. Drawing is the basis for most artistic genres and is extremely important in guiding student success in art classes. Realism teaches them focus, attention to detail, and activates the usage of the left and right brain functions. Furthermore, it could teach them to draw anything they observe without issue. My range of objectives is designed to encompass a broad range of skills and levels within the cognitive, affective, and psychomotor domains.

B. State Objectives Here: Focus should be on student performance – not activities. What will students know or be able to do? (limited to 1 page)

Obj. No.	Unit Objectives	Level(s) (e.g. Bloom's Taxonomy)
1	Students will be introduced to portrait drawing by completing two blind-contour line drawings to train their minds to draw what they see, not what they think they see.	<u>Cognitive Domain:</u> Application, Comprehension <u>Affective Domain:</u> Receiving Phenomena
2	Students will combine previous knowledge with new topics to create symmetrical balance and proportion to create facial features through several facial drawing exercises.	<u>Cognitive Domain:</u> Application, Synthesis <u>Affective Domain:</u> Receiving Phenomena <u>Psychomotor Domain:</u> Guided Response
3	Students will be able to draw guidelines to correctly locate facial features in relationship to one another and accurately describe where each feature belongs and what size they should be.	<u>Cognitive Domain:</u> Application, Synthesis <u>Affective Domain:</u> Responds to Phenomena <u>Psychomotor Domain:</u> Guided Response, Mechanism

4	Students will use several techniques, such as pointillism, to design aesthetically pleasing portraits.	<u>Cognitive Domain:</u> Application <u>Psychomotor Domain:</u> Guided Response
5	Students will demonstrate a respect for art materials and classroom resources.	<u>Affective Domain:</u> Valuing <u>Psychomotor Domain:</u> Perception
6	Students will demonstrate creative thinking skills (including knowledge, comprehension, application, analysis, and synthesis) in producing two different portraits.	<u>Cognitive Domain:</u> Knowledge, Comprehension, Application, Synthesis

C. Identify State Standards – Benchmarks Addressed by Unit Objectives – How do objectives address these standards? (limited to 1 page)

1. Organize and develop artistic ideas and work.
Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing
 - **Objective #1:** Students will be introduced to portrait drawing by completing two blind-contour line drawings to train their minds to draw what they see, not what they think they see. **Objective #2:** Students will combine previous knowledge with new topics to create symmetrical balance and proportion to create facial features through several facial drawing exercises. **Objective #6:** Students will demonstrate creative thinking skills (including knowledge, comprehension, application, analysis, and synthesis) in producing two different portraits.
2. Explore and refine techniques and processes for working expressively with each material.
 - **Objective #2:** Students will combine previous knowledge with new topics to create symmetrical balance and proportion to create facial features through several facial drawing exercises. **Objective #4:** Students will use several techniques, such as pointillism, to design aesthetically pleasing portraits. **Objective #5:** Students will demonstrate a respect for art materials and classroom resources.
3. Select and use elements of art for their effect in communicating ideas through artwork.
 - **Objective #2:** Students will combine previous knowledge with new topics to create symmetrical balance and proportion to create facial features through several facial drawing exercises. **Objective #6:** Students will demonstrate creative thinking skills (including knowledge, comprehension, application, analysis, and synthesis) in producing two different portraits.
4. Identify and use varied shapes
 - **Objective #4:** Students will use several techniques, such as pointillism, to design aesthetically pleasing portraits.
5. Identify and use realistic facial proportions
 - **Objective #2:** Students will combine previous knowledge with new topics to create symmetrical balance and proportion to create facial features through several facial drawing exercises. **Objective #3:** Students will be able to draw guidelines to correctly locate facial features in relationship to one another and accurately describe where each feature belongs and what size they should be. **Objective #4:** Students will use several techniques, such as pointillism, to design aesthetically pleasing portraits.

Table 2.1 – Instructional Design – Unit Plan

Pre-Assessment:						
Lesson	Date	T R I	Lesson Objecti ve(s)	Instructional Activities/ Strategies	Formative Assessment (formal/informal)	Describe Specific Adaptations/ Differentiation
1	8/25	R, I	1, 2, 5,	Direct Instruction, Modeling, Whole-class discussion, Project-Based Learning, Peer Instruction	Formal	
2	9/1	R, I	1, 2, 5,	Project-Based Learning, Peer Instruction	Informal	
3	9/7	T, R, I	2, 3, 5,	Direct Instruction, Modeling, Whole-class discussion, Guided Practice, Project-Based Learning	Informal	Work with students who were absent for successful mastery of material.
4	9/9	T, R, I	2, 3, 4, 5,	Direct Instruction, Modeling, Whole-class discussion, Guided Practice, Project-Based Learning	Informal	Show leniency on grading for students with disabilities. Work with students who were absent for successful mastery of material.
5	9/11	R, I	2, 3, 4, 5, 6	Direct Instruction, Project-Based Learning	Informal	
6	9/15	R, I	2, 3, 4, 5, 6	Project-Based Learning	Informal	Work with students who were absent for successful mastery of material.
7	9/21	R, I	2, 3, 4, 5, 6	Project-Based Learning	Informal	Work with students who were absent for successful mastery of material.
8	9/23	R, I	2, 3, 4, 5, 6	Project-Based Learning	Informal	Show leniency on grading for students with disabilities.
9	9/25	T, R, I	4, 5, 6	Direct Instruction, Modeling, Project-Based Learning	Informal	
10	10/2	I	4, 5, 6	Project-Based Learning	Informal	Work with students who were absent for successful mastery of material.
11	10/6	I	4, 5, 6	Project-Based Learning	Formal	Work with students who were absent for successful mastery of material.
12	10/12	I	4, 5, 6	Project-Based Learning	Informal	Show leniency on grading for students with disabilities.
Summative Assessment:			10/12-Rubric			

T- Lesson integrates technology; R- Lesson uses reading strategies; I- Lesson demonstrates integration of content across and within content fields

Table 2.2: Narrative Description of Pre-assessment, Formative Assessments, and Summative Assessment (limited to 2 pages)

II. D, H, and K	Describe the assessment to be used	Explain rationale for choosing this assessment	Which objectives does this assessment address?	Identify how the assessment will be scored and/or the criteria to be used for evaluation.
Pre-Assessment (Diagnostic)	Quiz	Assesses what prior knowledge students have of portrait drawing. This includes measurements, proportions, and placement of features on the face.	3, 6	Points out of 8. Indicates the familiarity with the topic.
Formative Assessment - <i>Informal</i>	Teacher Interaction/ Individual Instruction	Assesses ongoing processes and employs correctional feedback at critical and appropriate intervals in areas of craftsmanship and procedure.	1, 2, 3, 4, 5, 6	This assessment is not scored but is vital to the students' learning process. Without achieving each step, the project will not be in aesthetically pleasing and finished value.
Formative Assessment - <i>Formal</i>	Quiz	Assesses the knowledge the students have gained during the classroom instruction and activities, which includes measurements, proportions, and placement of features on the face.	3, 6	Points out of 8. Indicates possible progress in student knowledge.
Summative Assessment	Rubric	Assesses the knowledge and skill with which the projects were completed and includes points for time management, craftsmanship, creativity, and placement.	2, 3, 4, 6	Points out of 22.

Narrative for Instructional Design

II. E.	
Why are the lessons sequenced in this manner?	The lessons are designed to employ a step-by-step instructional strategy/process for building up the students' skill level to be able to accurately and appropriately draw and design two full size portrait drawings.
II. F.	
What learning strategies were incorporated into this unit?	Direct Instruction, Modeling, Whole-class discussion, Project-Based Learning, Peer Instruction, Guided Practice

<p>How do the instructional strategies/activities address the learning objectives for this unit?</p>	<p>Direct instruction provides knowledge of key concepts, vocabulary, and process. Whole-Class discussion allows for student participation in expanding that knowledge and creating new ideas. Modeling and guided practice encourage deeper understanding of the creation process and provides a clear example for their execution. Peer instruction allows students to collaborate with and assist each other to promote further growth. Project-Based Learning forces all previous work into action. It allows students to employ their own thoughts and ideas while retaining previously taught information. This all leads students towards mastering the objectives for the unit.</p>
<p>II. G.</p>	
<p>How will critical thinking and problem solving strategies be implemented? Give specific examples of use.</p>	<p>Students will have to complete many small warm up drawing projects such as blind-contour line drawings, which will train their brains to draw what they see, not what they think they see. Since the mind wants to draw the things that makes most sense to it, activities like these force the mind to pay attention to detail and follow proportional drawing rules. This is not an easy task and takes a lot of practice. However, when achieved, students will have the ability to draw anything they observe realistically.</p>
<p>II. I.</p>	
<p>Explain the reading strategies that will be used throughout the unit. Give specific examples. (Remember that using text is not a reading <u>strategy</u>)</p>	<p>Students can employ several reading strategies during the unit such as activating prior knowledge, locating key words, visualizing, and evaluating their understanding. An example if this process can be seen by the usage of a large drawing packet containing the rules, processes, and theories behind drawing faces realistically. Students are assigned to read through the packet and discuss as a class what can be inferred from the reading. They, guided by the teacher will use this to create a step-by-step portrait drawing.</p>
<p>How will technology be integrated within the unit? Explain both teacher use and student use.</p>	<p>Not a lot of technology for this unit will be used. It will be used to show images of several artists' works that relate to the portrait lesson and for simple research for both the students and the teacher.</p>
<p>How does the unit demonstrate integration of content across <u>and</u> within content fields?</p>	<p>Art in general employs mathematics, science, and English on a daily basis. This particular unit emphasizes the use mathematics and anatomy in all steps of the process. Students will be measuring, using multiplication/addition/division/subtraction to find correct sizes, and focusing on the details of the body.</p>
<p>II. J.</p>	
<p>What specific adaptations or differentiated activities were used to accommodate individual learning needs for the whole class?</p>	<p>Students with disabilities were not required to have as detailed or proportionally correct drawings, however were assisted and encouraged to do their best. Students who had a difficult time staying seated or keeping focused were allowed to stand, work in the back of the room, or move around at their specific table to ease tension. Several processes such as drawing on the bored, showing examples, individualized instruction, readings, etc. were used to accommodate all types of learning.</p>
<p>What specific adaptations or differentiated activities were used to accommodate individual learning needs for the identified sub-groups / students?</p>	<p>As stated above, students who had a difficult time staying seated or keeping focused were allowed to stand, work in the back of the room, or move around at their specific table to ease tension and hyperactivity. Redirection and positive feedback was also employed to increase student focus and self-discipline.</p> <p>The tables were mixed between male and female students, however, students were allowed to pick the place they wanted to draw from for the model drawings allowing males and females to decide who they were best suited to work beside. This was mostly successful.</p>

Provide a copy of two complete detailed lesson plans in Appendix B.

III. Teaching and Learning

A. Narrative: Daily Teaching Reflections (limited to 4 pages)

Day 1: Diagnostic assessment given. Students were given their first in class assignment. I began by discussing blind-contour line drawings. I explained the Unit's theme, "Draw what you see, not what you think you see," which I repeated often over the entire unit. Blind-contour line drawings are a great first step at achieving this goal, as they prohibit students from looking at their hands while they draw. What often happens is the student will look at the person they are drawing and spend the entire rest of the time staring down at their paper, drawing from memory. While an advanced drawer MIGHT be able to get away with this, it is a horrible idea for beginners. Students often don't understand that just because you see something a certain way in your mind, doesn't mean that is actually how it is. For example, the eyes are actually halfway between the top of your head and your chin. They don't look this way because of your hair line. Therefore, most beginners will draw them incorrectly. The students were definitely not please about having their vision restricted. However, I demonstrated how to draw a blind-contour line drawing, much to their enjoyment, and showed them this stage is not about perfection, but re-training their minds. After that, they handled the process with humor and ease.

Day 2: Students continued to work on their blind-contour line drawings with a partner. They were required to complete two. When finished, I pointed out the most of the second drawings were better than the first. A couple of students, all of which were listed with behavior issues, seemed generally uninterested in the project and spent most of their time deliberately trying to draw outrageous figures. For their final drawing, they were allowed to look at what they were doing. While relieved at this, a class discussion confirmed that the blind-contour drawing was useful in helping them to understand the theme.

Day 3: Students began a new project on drawing faces. Direct instruction and guided practice was heavily employed to show students how to accurately draw a face with all its features correctly. It is from this part of the unit that the quiz questions were drawn. The students responded well to the step-by-step process. We started with the face shape, then eyes, then eyebrows. I made sure to provide plenty of wait time so the students could follow along and I could make sure their measurements were accurate. While a few of them acted a little frustrated with their outcome, overall the first day went well.

Day 4: Continuing from the previous day, students started with the nose, then mouth, then ears, then hair, and finally the neck. After the in class drawing was completed, I assigned the students to do two drawings on their own of a male and a female following the same steps. They were allowed to converse amongst themselves and help each other as needed. During this class, it was explained that a male and female model would be chosen to sit for the entire class period during the next few weeks so their peers could have someone to draw. Volunteers were to write their name on a piece of paper and submit it to a bucket I provided. I then drew out a male and female and decided with my cooperating teacher if they would be an appropriate model. The two students were then told they were selected and what their modeling responsibilities were. Finally, they were told they would receive an automatic "A" on the portrait drawing of their own gender, but were still required to draw the other person. The girl was to go first.

Day 5: The female model came prepared and the students began drawing their first full size portrait. The students were allowed to pick where they wanted to sit to draw the model in a studio fashion. For the most part, this worked out well. Some of the students obviously did not work well

together (through talking, laughing, and a general lack of focus) and were asked to separate. This certainly caused outbursts and attitude, but aided in focus. It was clear that some students were nervous to take on such an intense project, so I tried to offer assistance and encouragement where I could. About half of the class worked well on their own and needed little direction. However, they student listed with behavioral issues were a constant distraction and disruption to the class. Sadly, a lot of my time was spent trying to keep them on task and I felt I was not giving enough attention to the other students. A particular few continued to draw their portraits deliberately incorrect or exaggerated, even when I sat right beside them and tried to walk them through each step again. It was clear some of them just weren't having it, but I continued to push for effort.

Day 6: Today I tried to separate my time better between the students. With the help of my cooperating teacher, I was better able to keep a majority of the students on task. As the classes were 78 minutes and no value was required, some students were finishing with their first portrait. I encouraged those students to assist the students who were not finished in getting correct measurements and putting things in the correct places. Some of them were happy to help, while others wanted to read or work on an activity sheet instead. I noticed a problem arising as more people began to finish. The class got increasingly loud and off task. Again, I started to feel I was spending a lot of my time redirecting student behavior and less time helping those who really needed it. It was clear I needed a better plan of action on handling this issue. Furthermore, this was the first day some of the students with behavior issues really started arguing with me about their work. I told the class I wouldn't accept their drawings until I felt they were "A" quality according to their abilities (I used their previous drawings to base my opinion off of). A few students kept trying to convince me they were finished when it was clear it was not their best. I sent them back numerous times to re-measure, draw neater, erase scribble lines, fix proportions, etc, and again offered my own assistance as well as that of their peers to fix the issues. They were not happy with me.

Day 7: With the first portrait done, the models switched and the boy was up. I decided to make the students change the position they were sitting in previously and draw from a new angle. I also had them spread out more so I could maneuver between them easier. This helped keep the class under control as there were no tight groups. The same rules applied as per the previous drawing. The second round of drawings were interesting as some of the students seemed more confident and did much better on the second drawing, while others took the complete opposite route and didn't want to work at all. Behavior remained about the same as the previous days.

Day 8: Students continued to work on their second drawing. There was a noticeable difference on the speed at which they finished. This allowed for more free time, aka more time to distract others and get the class riled up. At this point I stopped the class to have a short but thorough conversation about respect. Instead of giving the students a choice on what to do for their free time (which I learned quickly is an unwise decision) I told them they would have to work on an activity sheet quietly at their table or write an essay over an art topic of my choice. This worked well as the class quickly got back under control and ended smoothly.

Day 9: Students were introduced to a new lesson entitled "Duct Tape Portraits." They were asked to turn in their best portrait drawing out of the two for that grade (except the models who already had an "A"), and keep the other for the Duct tape project. Luckily, the class as a whole seemed a lot more excited about this project. The first thing I had them do was help me cut 8 inch pieces of different colored and patterned Duct tape for every student in the class. They ended up having nine different Duct tape pieces to employ in their design. The cutting process went well with all the students assisting in the process. They were then given a piece of masking tape to write their name on and stick to a designated area of the wall where their Duct tape would be kept.

Day 10: The students were allowed to check out X-acto knives to use for cutting their tape into intricate designs after a short safety speech. The entire figure of the model was expected to be covered with the different colors and patterns of the Duct tape. The students often commented on how

fun it was to use the Duct tape as a medium and responded much better to this project. While there were still some behavioral issues, the class ultimately went smoothly.

Day 11: Students were given a formal assessment (the same quiz as the diagnostic assessment) to measure their learned knowledge and retention of the material covered. They continued to work on their Duct tape projects.

Day 12: On the last day, I faced a similar problem as with the portrait drawings. Students were finishing and beginning to distract others. I was able to redirect them with the same two options as before. However, like before, the same students I had issues with during the portrait projects tried to convince me they were finished when they clearly did not follow all the rules. I assumed they were probably board with the project and wanted to be done like their friends. I decided the best way to deal with this was gentle probing to finish a few spots at a time neatly. Ultimately it worked and most of the Duct Tape portraits turned out really well.

B. Classroom Management Plan (rules, procedures, preventative strategies, supportive strategies) (limited to 1 page)

1. Students are expected to enter class quietly and ready to work, read the instructions on the board for the day, quietly get their portfolio, and sit in their assigned seat.
2. Students are expected to turn in assignments on time and into its designated area making sure their art signature is on the front and their name is printed on the back. Assignments with no name will be considered late.
3. Students are expected to clean up after themselves. They are not allowed to clean up until the teacher gives them permission. School items need to be treated respectfully and be put back where they belong neatly. Portfolios should be returned neatly to their designated area. When finished, they are to return to their seats and wait to be dismissed. They will not be dismissed until everything is cleaned to the teachers' satisfaction.
4. If students are absent, it is their responsibility to make up work. If they miss a test or quiz, they are expected to make it up the next class day.
5. Students are not allowed to leave class without their planner signed. If the student chooses to be somewhere without permission, and office referral will be issued for skipping class.
6. When all assignments are "A" quality and turned in, students will work on another assignment assigned by the teacher until class ends.
7. The bell does not dismiss the students, the teacher does. Class will be dismissed when all students are cleaned up and standing behind or sitting in their chairs, waiting quietly.
8. Students will respect the teachers work area and property.
9. Students should keep personal items neat, school property neat, and have all the materials needed work. Pencils are not provided by the teacher but are expected for every class.
10. Class starts the minute each student walks in the room and it is vital the students are on time! Tardies will follow school policy

All management procedures strictly adhere to the Cardinal Codes for Webb City Junior High

C. Student Interaction and Engagement (Strategies for promoting student to student interaction and student motivation) (limited to 1 page)

In my opinion, the attitude of the teacher is the single biggest factor in the attitudes of the students. Entering the classroom everyday with enthusiastic and uplifting behavior the best thing a teacher can do to motivate the students. If you're not happy to be there and be doing what you're doing, why should they? I also believe positive feedback and encouragement really help to motivate students. Art can be frustrating for people who don't feel they are naturally gifted in that area. Letting them know that they are not expected to be perfect and not comparing them to their peers can really help build their self-confidence. Also, paying attention to their different learning styles and staying up-to-date on their interests can help you plan your lessons to fit everyone and catch their attention. Finally, letting them be involved is really important. If you stand in front of your class and give a mono-toned lecture every day, it's going to be boring for them. Ask questions and be excited. Happiness is contagious!

D. Student Communication (detailed description of appropriate strategies to encourage student to student communication) (limited to 1 page)

The art classroom is a great place for student communication. I constantly encourage my students to collaborate, help, and bounce ideas off of each other. Sometimes, students learn a lot more from each other than they even learn from me. One great way to this is allowing them to sit at tables or to work in small groups for specific projects. I also like to do whole class collaboration projects.

Narrative: Analysis of Assessment

E. Pre-Assessment	
Overall analysis of results.	Students demonstrated very little previous knowledge in terms of portrait drawings. While most appeared to make a solid attempt at guessing, the scores were very low overall.
Discuss the results in reference to the learning objectives.	It was clear I needed to spend a few class periods going over the rules of drawing realistic people. Without doing so would most likely result in extremely incorrect drawings, which is where most of my objectives stem from.
Describe how pre-assessment data was used to proceed with instruction for all students.	I made sure to do several small warm-up drawing activities with them before jumping in to the big drawings. I focused a lot of time on explaining the rules of proportions, correct measurements, and the placement of facial features.

What is the plan to differentiate for all learners?	I used several methods to explain the process to the students. I had a packet for reading, drew on the board, explained in detail as I drew, allowed for individual drawing time, and made sure to spend time talking individually to each student to was still struggling.
F. Formative Assessment	
Overall analysis of results.	The students who scored the lowest on the quiz were either absent a lot or had a learning disability. 21 out of 25 students got at least 50% or more of the questions correct, which is a remarkable improvement from the first quiz. The average score was 5.175 or 65%. While I wish the retention had been better, 10 of the students' scores 75% or higher, which was ultimately very pleasing.
Discuss the results in reference to the learning objectives. Are students learning what was intended they learn?	I feel that the students did a fair job in learning the objectives based on the scores. While I do maintain that the projects are a better indicator of understanding overall, the test was not disappointing. The boys had a slightly better score than the girls at 5.2 to 5.15 out of 8, but there were five more of them. As stated above, the two students with the worst scores were either absent or had a disability, and both were male. If I remove their scores from the total male average, it brings them up to a 5.8 out of 10, which is quite good. The students who presented behavioral challenges really threw me for a loop with an average score of 5.2. In fact, two of the three highest test scores were in this group. Unfortunately, the few who gave me the most grief scored low on the quiz.
Discuss any adaptations based on the results of formative assessments.	As stated above, the two lowest scores were due to disabilities and circumstances beyond their control. Perhaps in the future I could spend more time with the students who were absent to make sure they are still getting a clear understanding of what is being taught.
Identify differentiation needed to help all students meet the goals and objectives of this unit.	To be honest, I feel I did very well in trying to incorporate all the learning styles into this unit in some fashion.
G. Summative Assessment	
What did the disaggregated data of the assessment reveal?	Students overall did well on their final two projects. About 85% of the class received a 90% or above on their project, around 12% received an 80%-89% and only around 3% received a 70%-79%. No students scored below a "C" for their final grade. It was very rewarding to see the finished product turn out so well.
Discuss the results in reference to the learning objectives.	As stated above, a majority of the students met most of the rubric criteria. As the rubric directly correlates to the objectives, I feel as a class the results were good.
Did all students learn what was intended they learn? Explain.	All of the students finished two realistic portraits, albeit with varying levels of success. Most of the students, by the last day, could tell me where all of the facial features were placed and how to correctly measure them. All in all, I believe the students learned what was intended to learn.

Provide a copy of pre-assessment document and the corresponding scoring key/rubric in Appendix C.

Provide a copy of one formal formative assessment document and the corresponding scoring key/rubric in Appendix C.

Provide a copy of one informal formative assessment document and the corresponding scoring key/rubric in Appendix C.

Provide a copy of the summative assessment document and the corresponding scoring key/rubric in Appendix C.

H. Visual Representation of Disaggregated Data

Chart/Table/Graphs of disaggregated data for the Pre-assessment should be included in Appendix C.

Due to the varied nature of data collected by the teacher candidates, each **candidate is asked to create a chart/table/graph** that includes data for the Whole Class, Subgroup, and Focus Students. Title the table/chart/graph and use labels to accurately portray the data.

Chart/Table/Graph of disaggregated data for the Summative Assessment should be included in Appendix C.

Due to the varied nature of data collected by the teacher candidates, each **candidate is asked to create a chart/table/graph** that includes data for the Whole Class, Subgroup, and Focus Students. Title the table/chart/graph and use labels to accurately portray the data.

IV. Self-Evaluation and Reflection

A. Narrative description of Successful Activities and future implications

Based on the analysis of all the assessment results, identify TWO learning objectives from the unit students were most successful.	Give more than one reason for each of the successes identified.
Objective 1: Students will demonstrate creative thinking skills (including knowledge, comprehension, application, analysis, and synthesis) in producing two different portraits.	This unit required a lot of creative thinking skills and problem solving techniques. Many of the students showed exceptional effort in their intent to master the material. Some examples include studying their drawing packet in their free time, assisting their classmates with their drawings, constantly asking questions and inquiring about key words and rules we talked about, participating in whole class discussions, and ultimately completing two successful portraits.
Objective 2: Students will be able to draw guidelines to correctly locate facial features in relationship to one another and accurately describe where each feature belongs and what size they should be.	This objective was one we spent a lot of time on. Students completed several warm up drawings and activities to strive towards my expectations. For one assignment they had to accurately draw three realistic faces. During this activity they had to draw out their guidelines, use correct measurements and proportions, and place the facial features in the correct places. While one of the drawings was done together as a class, the other two they had to do on their own with minimal to no assistance. This proved successful for most students. Furthermore, it carried over when they drew their full size portraits. I truly believe they worked hard to accomplish this objective.
Discuss at least TWO things to do differently in the future to extend these successes to continue students' academic growth.	
One of the things I wish I would have done better is make sure students that missed a class legitimately understood the material. While I explained it to them the same way, they did not have the benefit of the whole class discussions, peer assistance, and brainstorming that the other students had. This made it challenging for them. As the end of the projects allowed for a lot of free time (since students get done at different intervals) the second thing I could do is have small activities for the students to do individually or as a small group that pertain to the objectives to encourage deeper thought and understanding of the material.	

B. Narrative description of Least Successful Activities and future implications

Based on the analysis of all the assessment results, identify TWO learning objectives from the unit students were least successful.	Give more than one reason for each of the least successful objectives identified.
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<p>Objective 1: Students will be introduced to portrait drawing by completing two blind-contour line drawings to train their minds to draw what they see, not what they think they see.</p>	<p>While I do believe the students achieved the objectives well, these two could use a little more work. The concept of “Drawing what you see, not what you think you see” was particularly difficult for the students to grasp. I had numerous students ask me many times what that even meant. The blind-contour line drawings were not nearly as successful as the other assignments because students were nervous about and frustrated by the new theme. I probably repeated myself of this subject more than any other, but a lot of students still wanted to draw the way they were used to, not how I was teaching them.</p>
<p>Objective 2: Students will combine previous knowledge with new topics to create symmetrical balance and proportion to create facial features through several facial drawing exercises.</p>	<p>This objective related to the above objective in that students did not enjoy being forced to do something new and rather difficult. I had several students who drew anime characters (which are not at all realistic), and trying to get them to stop drawing huge eyes, fake-looking hair, pointy chins, etc was not easy to say the least. Students naturally gravitate towards what feels most comfortable towards them, and if that is not realism, this project is extremely challenging.</p>
<p>Discuss at least TWO things to do differently in the future to improve students’ performance.</p>	
<p>The first thing I could do differently is spend more time practicing realism portrait drawings. Perhaps I could include fun, mini activities such as gesture drawing to loosen them up and help them feel more comfortable with their skills before expecting them to draw a classmate realistically. Even I didn’t feel moderately confident in this area until my sophomore year in high school! Secondly, I could try to relate a portion of the unit to the things they enjoy, like that anime, so the rest of the unit doesn’t feel so threatening to the skills they really do feel confident in.</p>	

TABLE 4.1 Communication Log

Date	Person Contacted	Method of Contact	Reason for Contact	Result or Impact on Instruction	Follow Up (if necessary)

Add rows as needed

C. Narrative Reflection on Impact of Communications (limited to 1 page)

While I did have to establish communication with parents in other classes, I did not have to establish any communication in this class. I did, however, spend a lot of time communicating with my colleagues. My cooperating teacher, of course, was a huge help to me during this unit and provided valuable insight to aid me as I went along. With two students having learning disabilities and so many with behavioral issues, I was in constant communication with the school's para's, aides, and the counselor on how to respectfully engage each student in a way that best suits them and appropriately handle any behavioral issues that came up. Finally, I attended numerous staff and faculty meetings, teacher work days, and parent/teacher conferences where I was available to answer any questions parents may have had about the unit and class.

D. Narrative Reflection on Future Professional Development (limited to 1 page)

Identify at least TWO aspects of instruction that could be improved. Explain reasoning.	What specific professional development opportunities/activities will help to acquire that knowledge or skill?
Aspect 1: My classroom management skills could definitely be improved. I consider myself more of a laid-back and enthusiastic teacher, so discipline does not always come easy to me. Especially at this age it is easy for a class to get out of hand. While I would love for all my kids to like me, I would appreciate it more if they respected me and followed my directions.	Talking to other teachers and colleagues would be a good way for me to improve. Every teacher has a different way of managing their class. Sometimes it works and sometimes it doesn't. But what may not work in their class, might be a good idea for yours. Also, the counselor, principal, etc. usually know most of the students pretty well. They can provide a lot of helpful tips on managing specific behaviors.
Aspect 2: There are times when lessons go a lot quicker than I expected and students are left with too much down-time. When this happens, it is a lot more likely for the control to move away from you and towards them. Too much free time makes it nearly impossible to reign it in at the end of the class period.	ALWAYS HAVE A BACK-UP PLAN! Things happen that are sometimes out of anyone's control and you have to be able to roll with it. Having fun activities, projects, etc for students to do if they finish early are a great way to alleviate some of the free time stress.

REFERENCES

<http://mcds.dese.mo.gov/>

<http://www.wcr7.org/>

APPENDIX A

Lesson Plan

DRAWING FACES

Teacher: Ashley Warner

Grade/Level: 8th Grade

Subjects: Visual Arts

Time Required: 2-3 class periods

Materials: Paper (9x12), pencil

Vocabulary:

Proportion- comparative relation between things or magnitudes as to size, quantity, number, etc.; ratio.

Portrait- a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

Measurement- extent, size, etc., ascertained by measuring.

Anticipatory Set:

Pass out drawing packets made by the teacher with information compiled for drawing realistic faces using correct sizes, measurements, and proportions for students to look over and discuss as a class.

Objective/Purpose:

This lesson is the second part of a drawing unit. Students will learn how to use proportions, measurements, and general portrait drawing rules to create three realistic portraits of male and female subjects of their choice.

Learning Objectives:

Students will:

- Organize and develop artistic ideas and work.
 - Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing (VA:Cr2.1.8a)
- Explore and refine techniques and processes for working expressively with each material. (FA:Cr1.3.8)
- Select and use elements of art for their effect in communicating ideas through artwork.
 - Identify and use realistic facial proportions

Instructional Input:

The teacher will discuss the different rules and techniques for creating a realistic portrait drawing. He/she will point out key words and vocabulary that will assist student drawings. Furthermore, he/she will explain how to

measure distances between facial features, create proportional sizes, and where the features should be correctly placed.

Guided Practice:

Teacher will guide students through their first portrait drawing by taking that face one step at a time, starting with face shape, eyes, eye brows, nose, mouth, ears, hair, and neck. The teacher should draw one feature at a time allowing appropriate wait time for students to then draw it after. While the drawing is being completed, the teacher will ask the students to find other relationships on the face. They should be able to tell you that:

1 eye width = width of their nose, 1 eye width = the distance from the bottom of the nose to the bottom lip and from the bottom lip to the chin, 1 eye width = the distance from the edge of the mouth to their jaw-line on both sides of the mouth, 1 eye width = the distance from the center of the bottom of each eye to the edge of their nose, Eye brows measure from the outer to the inner corners of the eyes, 5 eye widths = the distance across a face, Where each facial feature is placed in relation to the rest of the head

Independent Practice:

1. Students should begin their drawing by deciding a face shape (Round, Oval, Heart, Square) and drawing in from the top to the bottom of their paper.
2. Next, they should draw the eyes approximately half way down the paper. Irises should touch the bottom eyelid but not be a complete circle. The top lid should cover part of the iris. A lid line can be drawn in slightly above the eye. An eyebrow with small hairs can be wider than the eye.
3. Based on the measurements of the eye drawn on their paper, they can place marks for the other eye, nose, bottom lip, chin, and jawline.
4. Draw in the basic shapes of the nose and lips without filling in much detail. For example, when drawing in the nose, draw a curved line with the nares being 2 darker oval, flat shapes rather than 2 large round holes. Remind them not to draw 2 lines for a nose but use a bit of shading on one side to indicate the side of the nose and the shadows of the eyes.
5. After drawing the entire head shape, show students how to fill in a hairline and watch how far down the part in their head begins. Draw hair in front of ears or behind them making sure the bottom of the ear lines up with the line of the nose. Draw hair in the direction that it grows out from the head, rather than straight down from the top of the head. Draw in a neckline so that some of the hair can be hidden behind the neck.
6. Facial feature arrangements form a triangle which helps place eyes and lips. Knowing these distances will help create a well-constructed realistic, human face.
7. When class drawing is completed, students should complete a male and female drawing on their own using these same steps

Check for Understanding:

The class project will be worth 5 points. The two individual projects will be worth 10. A half point will be lost for every facial feature that was not measured correctly or is not proportionally placed.

Lesson Plan

DUCT TAPE PORTRAIT

Teacher: Ashley Warner

Grade/Level: 8th Grade

Subjects: Visual Arts

Time Required: 2-3 class periods

Materials: Large piece of heavy-duty paper (18x24), pencil, Duck Tape® rolls, scissors and/or craft knife

Vocabulary:

Pointillism- a technique of neo-impressionist painting using tiny dots of various pure colors, which become blended in the viewer's eye. It was developed by Georges Seurat with the aim of producing a greater degree of luminosity and brilliance of color.

Portrait- a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

Embellish- make (something) more attractive by the addition of decorative details or features.

Anticipatory Set:

Introduce students to the portraiture of Pablo Picasso Henri Matisse, Willem de Kooning, and John Singer Sargent and the “dot paintings” of Georges Seurat, Chuck Close, and Yayoi Kusama, which employ a technique called pointillism, in which images are formed from dots of color.

Objective/Purpose:

This lesson is part of a drawing unit. Students will have already completed several facial drawings following the rules of facial feature placement, as well as one realistic portrait drawing. In this project, students will use the pointillism technique to create a portrait using strips, dots, or squares of colored and patterned Duck Tape® as their “brushstrokes.”

Learning Objectives:

Students will:

- Organize and develop artistic ideas and work.
 - Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing (VA:Cr2.1.8a)
- Explore and refine techniques and processes for working expressively with each material. (FA:Cr1.3.8)
- Select and use elements of art for their effect in communicating ideas through artwork.
 - Identify and use varied shapes (FA:Cr2.1.8)

Instructional Input:

The teacher will discuss the different techniques of the artists’ introduced in the lesson, comparing these techniques with their previous drawing lessons. Students will start with their own drawing, completed in the previous lesson, to refine techniques and learn to embellish their drawing with patterned and colored Duct Tape.

Guided Practice:

Teacher will demonstrate how to appropriately cut or tear the duct tape for the best results. Following, he/she will demonstrate how to place the duct tape to outline the drawing, noting that they may need to use smaller pieces for curving lines so the tape doesn't wrinkle. Finally, he/she will tell the students they need to strategically consider where to place the tape, as its removal from the paper could rip their project.

Independent Practice:

1. Students will draw a portrait of a classmate following the drawing procedures taught in earlier lessons.
2. When completed, students will use torn strips of Duck Tape® of varying widths (in desired colors) to trace the sketch and to establish clear lines and different areas for shading in different colors and patterns. Each student will be given nine pieces of tape in varying colors and designs. They must use designated tape before being allowed more.
3. Students will then "Paint" in the areas of the picture with different patterns and colors of tape as desired, using the torn strips of Duck Tape® as "brushstrokes" of sorts.
4. Finally, Students will cut detailed shapes to define and embellish features on the face.
5. Teacher must check for adequate completion before students can turn in their portraits.

Check for Understanding:

A rubric will be used for grading

PRE-ASSESSMENT (DIAGNOSTIC) DOCUMENT

Name: _____

Drawing Unit Quiz

1. How many eyes are measured across the face?
2. Where do the eyebrows start and end?
3. Where is the nose placed?
4. Where is the mouth placed?
5. Where are the ears placed?
6. How wide is the neck?
7. On average, how many heads measure across the shoulders?
8. On average, how many heads tall is the human body?

PRE-ASSESSMENT KEY

Drawing Unit Quiz Key

1. How many eyes are measured across the face?

5 eyes

2. Where do the eyebrows start and end?

From the inner to the outer corners of the eyes

3. Where is the nose placed?

Halfway between the eyes and the chin

4. Where is the mouth placed?

Halfway between the bottom of the nose and the chin

5. Where are the ears placed?

Between the top of the eyes and the bottom of the nose

6. How wide is the neck?

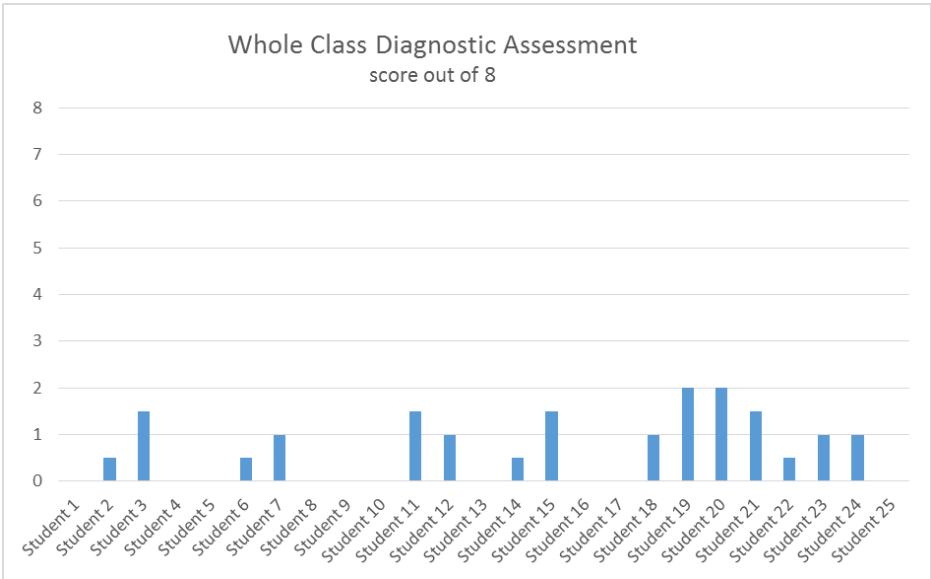
The length between the corners of both eyes

7. On average, how many heads measure across the shoulders?

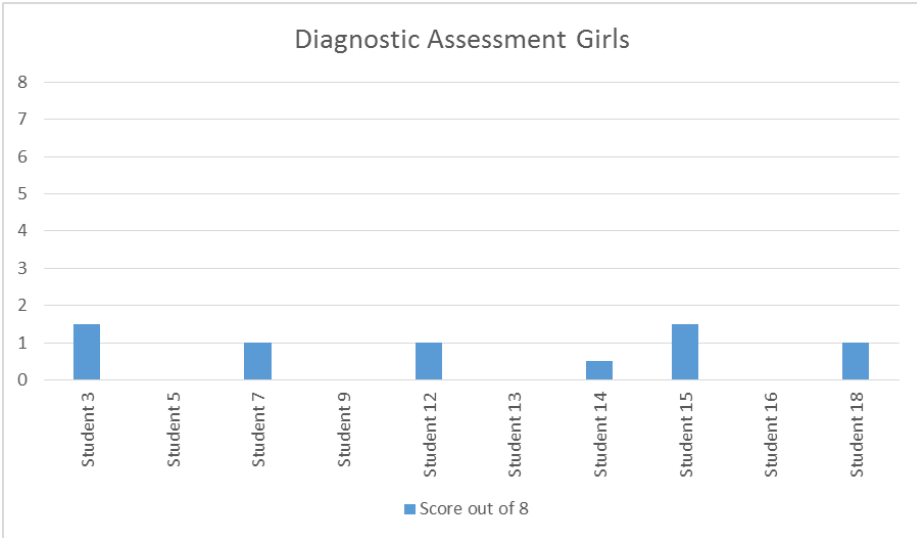
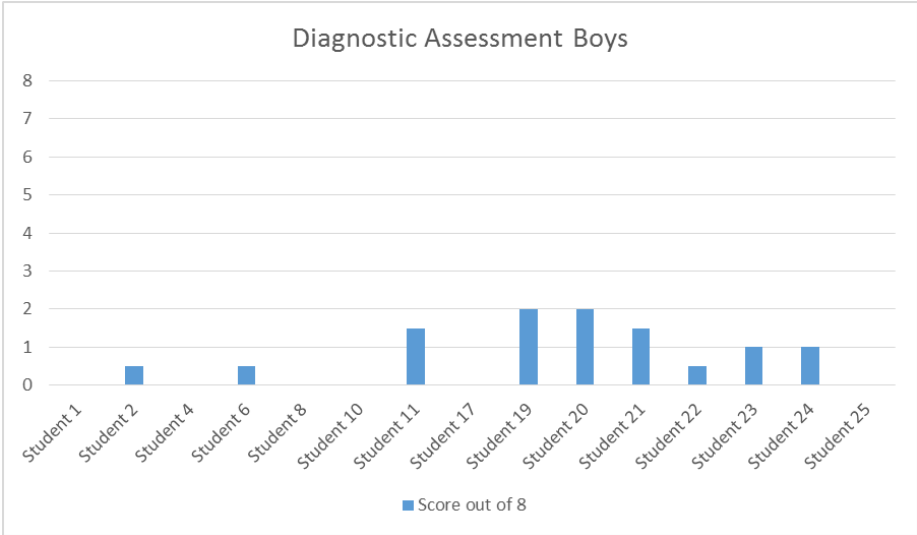
3 heads

8. On average, how many heads tall is the human body?

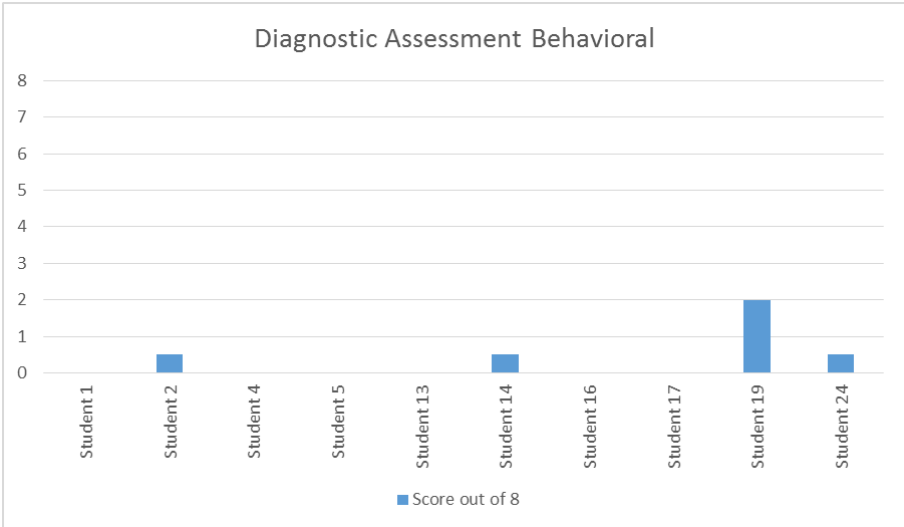
7 1/2- 8 heads tall



SUBGROUP- GENDER



SUBGROUP-FOCUS STUDY



FORMAL FORMATIVE ASSESSMENT DOCUMENT

Name: _____

Drawing Unit Quiz

1. How many eyes are measured across the face?
2. Where do the eyebrows start and end?
3. Where is the nose placed?
4. Where is the mouth placed?
5. Where are the ears placed?
6. How wide is the neck?
7. On average, how many heads measure across the shoulders?
8. On average, how many heads tall is the human body?

FORMAL FORMATIVE ASSESSMENT DOCUMENT

Drawing Unit Quiz Key

1. How many eyes are measured across the face?

5 eyes

2. Where do the eyebrows start and end?

From the inner to the outer corners of the eyes

3. Where is the nose placed?

Halfway between the eyes and the chin

4. Where is the mouth placed?

Halfway between the bottom of the nose and the chin

5. Where are the ears placed?

Between the top of the eyes and the bottom of the nose

6. How wide is the neck?

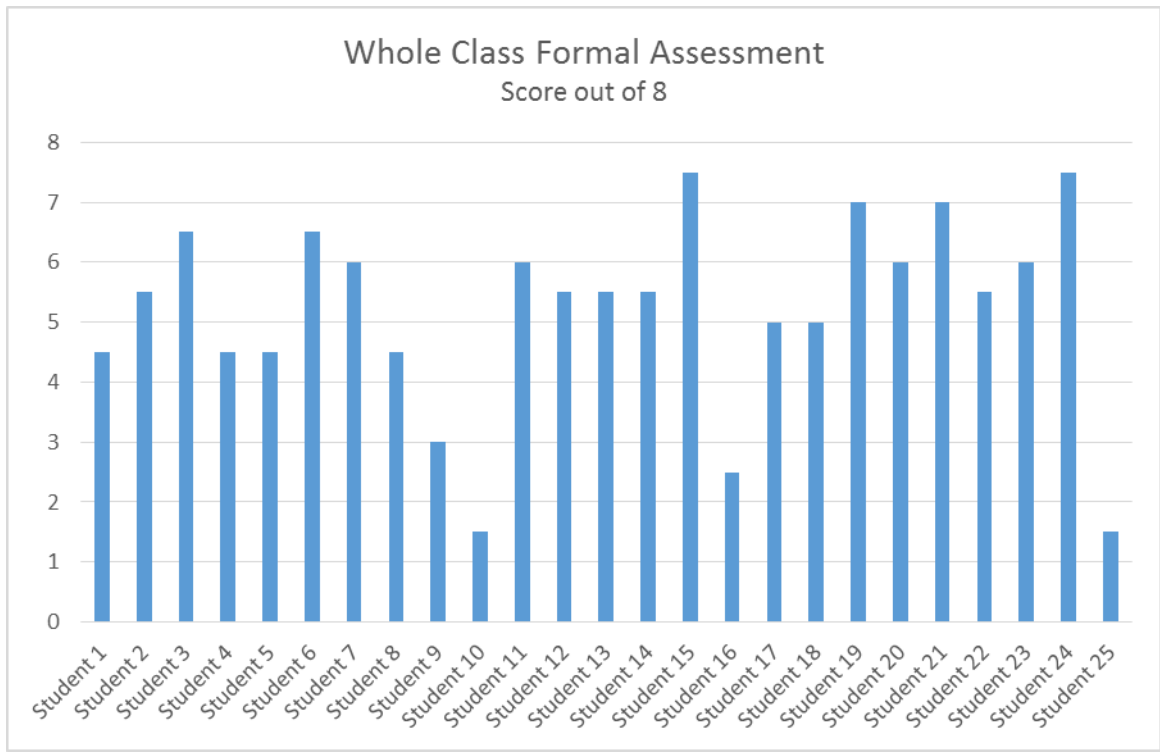
The length between the corners of both eyes

7. On average, how many heads measure across the shoulders?

3 heads

8. On average, how many heads tall is the human body?

7 1/2- 8 heads tall



INFORMAL FORMATIVE ASSESSMENT DOCUMENT

As the art classroom is typically project based, informal assessments are key in helping to assess the student's understanding of the material during the time they are working. Key things I checked for during this unit/process were:

- Are they using correct measurements?
- Are they putting the facial features in the correct places?
- Does everything match up proportionally?
- Does each feature look realistic?
- Does the drawing actually look like the model?
- Are any features exaggerated or unrealistic?

Furthermore, we had continual class discussions to remind the students of the theme, different rules, and how to measure specific features to check for understanding. I made it a point to ask the students to relay the information to me, rather than me reciting it to them.

**SUMMATIVE ASSESSMENT GRADING RUBRIC
ASSESSMENT WAS PROJECT BASED**

Grading Rubric

Artist:

Hour:

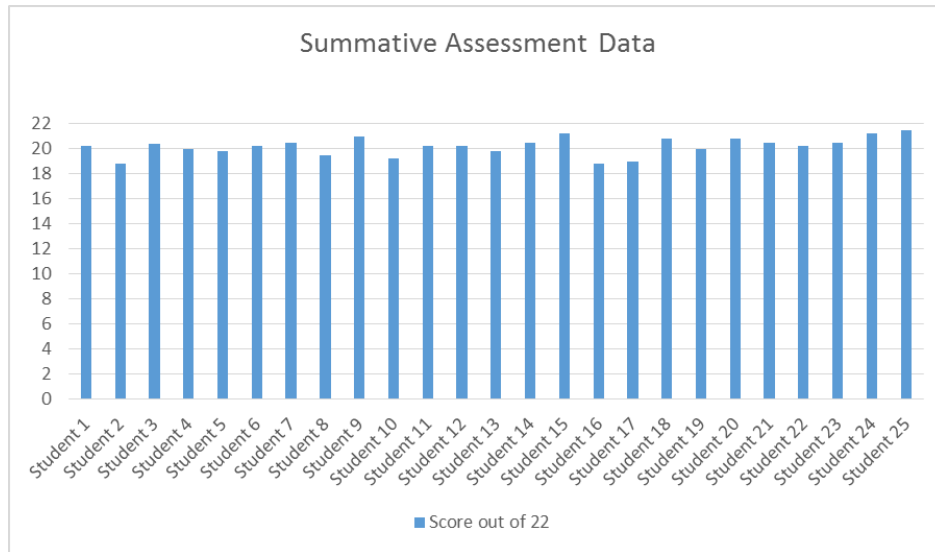
Title: Duct Tape Portrait

Media: Drawing/Duct Tape

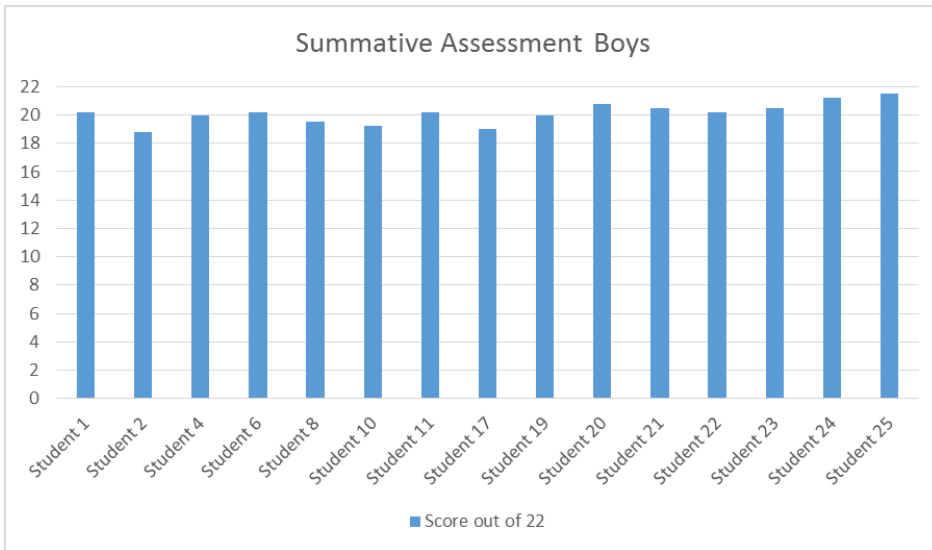
	4-5	3	2	1
Facial Features	All facial features drawn in a realistic manner.	Some facial features drawn in a realistic manner.	Very few facial features drawn in a realistic manner.	One or less of the facial features were drawn in a realistic manner.
Proportions/Placement	One of the four main face shapes should be evident. Students also followed all facial feature guidelines and placements.	Face shape might be evident, but some facial feature guidelines and placements may not be accurate.	Face shape distorted and a few facial guidelines and placements were inaccurate.	Little effort to construct facial shape correctly, and guidelines for facial features were not evident.
Colors/Creativity	Students used all nine choices of Duct Tape. They made strategic choices of placement and embellishment.	Student used 6-7 Duct Tape colors/patterns. Less thought out strategy for placement choices.	Student used 3-5 Duct Tape colors/patterns. Evidence of strategy for placement choices is poor.	Students used 2 or less Duct Tape colors/patters. Little to no evidence of strategy for placement choices is seen.
Details/Craftsmanship	Facial feature details are clear and concise due to attention given to placement of the Duct Tape. Duct Tape is smooth and neatly placed in the borders of the portrait.	Some facial features are clear and concise, but less attention was given to placement of other features. A few wrinkles are evident in the taping and may not be within the borders	Facial features are not clear and concise, but some attention was given to placement. Sloppiness in placement of tape within the borders of the portrait. Wrinkles are evident throughout the portrait.	Little to no effort given to facial features or placement. Tape does not stay within portrait borders. Many sloppy mistakes are seen throughout the design.
Time Management			Assignment was turned in on time.	Assignment was turned in late.

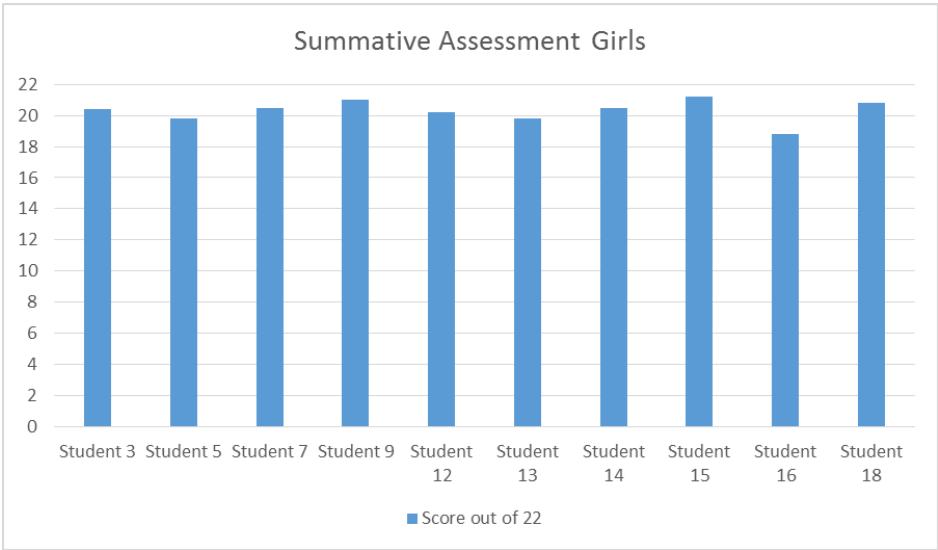
Total: _____/22

WHOLE CLASS



SUBGROUP-GENDER





SUBGROUP-FOCUS STUDY

