

TASK 1 – PART E: PLANNING COMMENTARY

1. Central Focus

- a. Describe the central focus and purpose of the content you will teach in the learning segment.

The central focus of this learning segment is for students to acquire knowledge of watercolors as a paint medium, to learn relevant drawing and painting techniques, and to apply this knowledge to develop a “Watercolor Wildlife” painting of the animal of their choice. Students will then use their knowledge and understanding of these media and processes to describe and evaluate their own artwork and the artwork of others. Students will learn the value of experimentation and persistence, while developing their artistic skills through observational drawing and practice of various painting techniques. Student learning will also be structured through implementation of the Eight Studio Habits of Mind from the Studio Thinking framework (Hetland, Sheridan, Veenema, & Winner, 2013). The learning segment provides opportunities for each student to develop and interpret art that represents their own unique interests and preferences, and provides opportunities for students to relate art to various contexts.

- b. Given the central focus, describe how the **standards and objectives** within your learning segment support the development of students’ abilities to create, present, or respond to visual art by incorporating **at least one** of the following components:
 - **interpreting art** (analyzing art-making approaches, theories, art forms, genres, etc., used to convey meaning)
 - **developing works of art/design** (using techniques, methods of experimentation, or investigation)
 - **relating art to context** (personal, social, cultural, or historical perspectives) while providing opportunities for student choice (of content, methods, or styles).

With regard to interpreting art:

Students will have the opportunity to use their knowledge of art-making approaches to **interpret art** while viewing the works of Peggy Macnamara during lessons 1-4, while reviewing their own work during lesson 4, and also while critiquing the work of their peers during lesson 5. They will use prior knowledge of the conventions of visual art (such as the elements of art and principles of design), along with information on media and technique from lessons 2 and 3, to make informed **interpretations** about various artworks presented for their review during the learning segment. In lesson 5, students have the opportunity to **choose** which paintings they would like to critique. By **providing opportunity for student choice** in this way, it encourages student engagement in the critique activity and makes them responsible for their own learning. Through participation in the critique, students will work toward meeting the following national content standard benchmarks: perceive and analyze artistic work (VA:Re7.1.IIa); use relevant vocabulary to describe and **interpret artwork** and engage in content-specific discourse (VA:Re8.1.Ia); and construct evaluations of artwork based on specific criteria (VA:Re9.1.IIIa).

With regard to developing works of art/design:

The central focus of the learning segment and the associated learning objectives particularly address students’ abilities to **develop works of art**. In lesson 1, students will complete observational drawings that depict wildlife of their **choosing** from the museum exhibits that will be explored on our field trip. In lessons 2 and 3, students will be shown tangible painting and brush techniques specific to watercolor. These techniques can be used casually as students begin to explore the media in lessons 2 and 3, and then be used more intentionally as students carefully **develop works of art** in the form of their finished Watercolor Wildlife

paintings in lesson 4. Students will **choose** which paint colors, brushes, techniques they would like to experiment with during these lessons. Then, in lesson 4, students will **choose** the final subject and composition for their wildlife painting. They will also learn new strategies for **conceptualizing and developing works of art** by using references from real life, as well as starting with a preliminary drawing to plan their composition and use of value before they begin painting. This relates to learning objective *VA:Cr1.1.1a* from the National Core Arts Standards for Visual Arts, which is to “use multiple approaches to begin creative endeavors.”

With regard to relating art to context:

A foundational component of this learning segment is the Lesson 1 field trip to the local museum of natural history. On this trip, students will have the opportunity to see a presentation from Peggy Macnamara, a local watercolor artist who is employed at the museum as their artist-in-residence. She is paid to document museum specimens and events through painting. By seeing a professional artist at work and observing how her artwork fits into the greater **context** of the museum and its scientific research, students will be able to relate fine art-making to the world at large. They will also see the **historical and cultural context** that Peggy Macnamara’s art fits into, since it functions as a scientific record of sorts. This all aligns with learning objective *VA:Re8.1.1a*: “interpret an artwork, supported by relevant and sufficient evidence found in the work and its various contexts.”

Students will **make connections** between their field trip activities, in-class media demonstrations, and experimentation with painting techniques that will culminate in the execution of what is - for many - their very first watercolor painting. This connects to the learning objective for benchmark *VA:Cn10.1.1a*, which is to “utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.” The **opportunities for student choice** that are built into this learning segment will allow each student’s **personal interests and strengths** to guide their art-making.

- c. Explain how your plans **build on each other** to help students create, present, or respond to visual art and deepen their learning by **making meaningful connections to at least one** of the following components:
 - interpreting art
 - developing works of art/design
 - relating art to contextwhile providing opportunities for student choice.

With regard to interpreting art:

In planning this learning segment, I focused on scaffolding my instruction so that it builds upon students’ experiences both prior to and during the course of the learning segment. Throughout the learning segment, students will have repeated opportunities to **interpret art**. These experiences are organized sequentially and thematically, from that which requires the least experience and knowledge (e.g. visiting a museum and observing artwork in lesson 1) to that which requires a more thorough understanding of watercolor painting, relevant vocabulary, and the learning objectives of this project (e.g. each student’s individual reflection in lesson 4 and peer feedback in lesson 5). In lessons 1 and 5, students have the opportunity to **choose** which exhibits and artworks they would like to observe and investigate. The learning segment is designed to provide opportunities for student **choice** in that way, so that students are engaged with the content and feel responsible for their own learning.

With regard to developing works of art/design:

During the learning segment, I want students to have opportunities to engage in the Studio Habits of Mind, which were developed as part of the Studio Thinking framework for art

instruction. The eight Studio Habits of Mind are: observe; engage and persist; reflect; stretch and explore; express; **develop craft**; envision; and understand community (Hetland, Sheridan, Veenema, & Winner, 2013). Students will make their way through this non-hierarchical cycle of artistic habits, beginning in lesson 1 with observation of Peggy Macnamara’s artwork and the museum exhibits that students sketch. During lessons 2 through 4, students will envision, **develop craft**, stretch and explore, engage and persist, and reflect as they complete painting exercises and **develop** their finished Watercolor Wildlife pieces. They will first be taught relevant knowledge and skills, then will be asked to use that information to experiment, **develop craft** and engage and persist as they **refine the work of art** they have **chosen** to complete.

With regard to relating art to context:

In lesson 1, students will begin to “understand community” (Studio Thinking) as they learn about **how art functions as part of social, cultural, and historical contexts**. In lesson 5 students will shift their thinking to consider **how the art community functions at the classroom or school level** as we begin to participate in peer review and critique. Students will reflect and make connections between how they view their own artwork and how other people see it; students will consider the differences and similarities between these perceptions. Students will relate their work in this learning segment to personal context as they **choose** what they would like to observe and explore through art-making. They will continue to relate art to personal context as they reflect on their **choices** when they complete the reflection in lesson 4.

Students will **make connections to cultural context** by way of the museum field trip and introduction to Peggy Macnamara. Students will consider the **cultural and societal value** of art, and how art functions to document everyday objects and phenomena. I hope to inspire my students to be careful, artful observers of the world around them, as that is a skill that will last them all their lives. This practice of observation and **relating art to context** will begin in Lesson 1 at the museum and carry through to Lesson 5 as students reflect on the artwork of their fellow community members (classmates). Students will also learn that art exhibition and critique provide a way for us to **relate art to social context** by sharing opinions and viewpoints, and making connections with those around us.

2. Knowledge of Students to Inform Teaching

For each of the prompts below (2a–d), describe what you know about **your** students **with respect to the central focus** of the learning segment.

- a. Prior academic learning and prerequisite skills related to the central focus—**Cite evidence of what students know, what they can do, and what they are still learning to do.**

There is no prerequisite to enroll in this drawing and painting course, so while some students in the class have completed one or more visual arts courses at the high school level, for many others, this is their first high school art course. As a result, students have varied levels of experience and ability. This course is meant to be a survey that introduces students to a variety of drawing and painting techniques, as well as a variety of drawing and paint media.

Thus far, students have gained knowledge and skills related to contour line drawing, landscapes, acrylic painting, and the elements of art and principles of design. Specifically, while working with me during the previous semester (as part of a clinical experience), the students studied value and practiced observational drawing in charcoal and graphite to create photorealistic self-portraits using the grid method to scale up a reference photo. I then assessed these finished drawings, along with a written artist’s statement from each student. I found that all of the students in the class were either meeting or exceeding learning objectives related to drawing with the grid, shading with the available media, and using value to suggest form.

As a result of this assessment data, I know that this class will be ready for the challenge of drawing a new type of subject from observation. I intend to build on students' existing understanding of shading and value, and combine that with new knowledge of color theory and watercolor media to empower students to create their Watercolor Wildlife paintings. The students in this class will all benefit from continued opportunities to refine their observational drawing skills, and will certainly enjoy working with media that has not yet been presented in this course. Those students with more painting experience may have an easier time with the watercolors at first, but I plan to give all students the tools they need to be successful by way of media demonstrations that exemplify watercolor painting techniques and color mixing strategies.

Many students in this classroom have limited experience with regard to **interpreting art** and **relating art to context**. During the learning segment, students gain experience in these areas through our field trip to meet with artist Peggy Macnamara at the museum, and through the class-wide critique activity that culminates the learning segment.

- b. Personal, cultural, and community assets related to the central focus—**What do you know about your students' everyday experiences, cultural and language backgrounds and practices, and interests?**

The school where I am teaching has a total enrollment of 2,110 students. Of these students, 41.1% come from low-income families. Looking at racial composition: 29.9% of students are White, 23.3% of students are Black, 27.2 percent of students are Hispanic, 15.5% of students are Asian, 3.7% of students are two or more races, 0.2% of students are Native American, and 0.2% of students are Native Hawaiian/Pacific Islander. Furthermore, as this is a selective enrollment school, admitted students come from all corners of the city, so they have the opportunity to meet many people from outside their own neighborhood or side of town. The diverse makeup of the student body breeds a school and classroom culture of understanding, cooperation, and mutual respect. This sets the stage nicely for student learning about social and cultural contexts through observations and interpretations of art. Students enjoy learning about other cultures and are proud of their school and the variety of cultural, educational, and social opportunities that are available to them as students at this institution.

Students in this district are not necessarily required to take a visual arts course as a requirement for graduation. They must have 2 art credits, but they can choose from any two of the following areas: music, dance, theater, visual art, and art history. What this means is that every student in this class has chosen to participate because it seems interesting to them, or, at the very least, it seems more interesting than the other arts elective options.

I know from my interactions with students in this class that they have signed up for this course either to gain skills in drawing and painting techniques and media applications (if they are new to art), or to continue to enjoy, practice, and excel at drawing and painting (if they are more experienced artists). Therefore, instruction will engage both sets of students, as it provides numerous opportunities for student choice with regard to content, methods, and personal style. Students will be able to pursue a subject that is of particular interest to them, and will engage with the greater community through the field trip activities.

With respect to language, students at this school have a strong command of written and spoken English. Only 0.2% of the student population is classified as ELL according to the school report card. This translates to approximately 4 out of 2,110 students. Students' English proficiency is tested by the entrance exam for the school. Therefore, it can be concluded that students capable of participating in the various forms of **discourse** related to the central focus.

- c. Physical development or conditions, **if applicable for your learning segment**—What do you know about students' physical development (e.g., students' fine- motor skills) or conditions (e.g., attention deficit, processing issues) that will affect instruction?

This class has four students with 504 plans; of those, two are for ADHD; the third is for Type I Diabetes; and the fourth is for a combination of ADHD, migraine headaches, and Dysautonomia, which is an affliction of the nervous system that is responsible for various symptoms. The students with ADHD are all very high-functioning, but they do require certain supports in the classroom, such as frequent check-ins, extended time for completion of assignments as needed, and occasional physical accommodation with regard to seating (for example, one student prefers to stand while he works, another likes to sit on a tall stool – this keeps her feet occupied as they move about the rungs and legs of the stool, which helps her to channel some of her excess energy in an appropriate way). The student with Diabetes and the student with Dysautonomia both have the ability to manage their needs specific to their unique conditions and will be accommodated to that end, be it with bathroom breaks or visits to the school nurse or the student’s locker for necessary medical supplies. These are all supports that will be accommodated during the learning segment, through I do not anticipate that providing these supports to these students, if needed, will interfere with instruction in a significant way.

- d. Visual art dispositions related to the central focus—What do you know about the extent to which your students
- persist in their ability to apply visual arts concepts to create, present, or respond to visual art and
 - believe in their ability to learn visual arts?

As I mentioned above in my response to 2b, students in this class have elected to enroll in it. Therefore, it can be presumed that they all have at least some level of interest in learning about visual art; specifically drawing and painting. Most students enter the room with an intrinsic motivation to engage and persist in developing their artistic ability and learning more within the content area. Students at this school and in this classroom are hard-working, capable, intelligent young people of high academic rank. Overall, they have a strong self of self-efficacy. They are interested in exploring the world through the arts, culture, literature, food, etc. I had the opportunity to work with this same group of students earlier in the academic year as part of a clinical experience. During that time, I quickly learned that they are clever and persistent when it comes to applying and mastering new concepts in the art studio. They also have a great deal of confidence and are eager to learn new things. It is an invaluable asset to me as the instructor to have a classroom full of students who, for the most part, feel ready and willing to learn each day. Obviously some students come in with personal or academic challenges from time to time. Overall, however, the students in this class are primed to expand their visual art dispositions by navigating the Studio Habits of Mind. I hope that in working with them I will bolster their confidence and provide them with engaging new material that leaves them eager to learn more.

3. Supporting Students’ Visual Arts Learning

Respond to the prompts below (3a–c). To support your justifications, refer to the instructional materials and lesson plans you have included as part of Planning Task 1. **In addition, use principles from research or theory to support your justifications.**

- a. Justify how your understanding of your students’ prior academic learning; personal, cultural, and community assets; and physical development or conditions (if applicable) (from prompts 2a–c above) guided your choice or adaptation of learning tasks and materials. Be explicit about the connections between the component(s) of visual art addressed within the learning tasks and students’ prior academic learning, their assets, and research/theory.

The prior academic learning of my students (mentioned in 2a above) was a guiding factor in my decision making about instructional strategies for this learning segment. I relied

heavily on students' prerequisite knowledge to form my plans for instruction. I wanted to set my students up for success by developing instruction that allows them to utilize and expand on their existing content knowledge and capitalize on cultural assets like access to the museum and an understanding of art relative to historical context. All the while, students will have opportunities to make personalized choices about content, methods, and style as a means of drawing on their personal assets. I want to get them working on art that they feel personally connected to and proud of, so that they feel invested in their work. In her writings on student motivation, art educator Elizabeth Manley Delacruz (1997) said "success is a key factor in motivation." What she means is that students will be intrinsically motivated when they feel that they are successful, or can be successful. I want my students' experience with watercolor painting to be a positive one. If I chose to pursue a project that all the students felt poorly about in the end, it is likely they would be uninterested in learning anything more from me after that. For the same reason, it is important that I include modifications to instructional plans that accommodate advanced students so that they are consistently challenged, engaged, and motivated as they work toward their own definition of success. My decisions to scaffold and appropriately modify instruction had to do primarily with the desire that I share with all my students to see them be successful, realizing that "success" may mean something slightly different to each student.

With the wide range of ability levels (from inexperienced to gifted or advanced artists) and variety of specific learning needs (e.g. ADHD, chronic truancy) in this class, it has been especially important for me to consider the overall environment I want to create in the classroom. The classroom that I am working in really feels like a "studio", which should be, but is not always true of art rooms. I believe that by working in this environment, where creativity and independence are fostered, every student can truly feel like an artist. Thusly, an appreciation and respect for learning the visual arts is born. Elliot Eisner has written about the concept of connoisseurship in art, which, more or less, is the art of appreciation. Eisner's take on this resonates with me as I relate it to my drawing and painting students. He said: "there is no relationship between appreciating something and liking it. To appreciate the qualities of a wine, book, or a school means to experience the qualities that constitute each and to understand something about them" (Eisner, 1998). Whether or not it is their favorite class to attend, I hope my students at the very least leave my class with an appreciation for art and for those who create it - themselves included. If my students can learn appreciation, critical thinking, and access opportunities for creative expression through visual art, I anticipate they will be motivated to engage and persist within this content area, which will always an underlying goal of my visual arts instruction.

- b. Describe and justify why your instructional strategies and planned supports are appropriate for **the whole class, individuals, and/or groups of students with specific learning needs.**

The instructional strategies and planned supports for this learning segment are designed in a way that allows students with varied needs to engage in learning in the way that best suits them. One reason why I based my plans for instruction on the Studio Habits of Mind is because students oftentimes engage in these habits (even more than one at a time) without being aware of it, simply by having access to instruction that allows them to learn on their own terms. The implementation of the Studio Thinking framework will help me to engage a wide variety of learners (including those with specific learning plans like 504s) who have different strengths and weaknesses, different styles of information processing, and different ways of interacting with art.

- c. Describe common errors or misunderstandings within your central focus and how you will address them.

The main misconception with regard to media that students may have is that working with watercolor paints will be similar to working with acrylic paints. I will begin instruction on

watercolor media by establishing the differences between watercolors and acrylic paints (students are already familiar with acrylic paint).

Prior to lesson 5, students may have a preconception of “critique” and “criticism” suggesting that these are always negative or disapproving in nature. When students are introduced to the process of critique in lesson 5, I will resolve this misunderstanding by explaining that a critique is simply a detailed analysis of art. Critique can be positive, negative, or neutral. When we participate in art critique, we are sometimes offering our opinions, sometimes offering an objective analysis of what we see, and sometimes doing both at once.

4. Supporting Visual Arts Development Through Language

- a. **Language Function.** Using information about your students’ language assets and needs, identify **one** language function essential for students to learn to create, present, or respond to visual art by incorporating the component(s) within your central focus. Listed below are some sample language functions. You may choose one of these or another more appropriate for your learning segment.

Analyze	Compare/contrast	Critique	<u>Describe</u>	Interpret	Question
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For the purposes of this learning segment, it is of paramount importance that students are able to use the English language and relevant vocabulary to **describe** artwork, art-making approaches, and how art relates to various contexts.

- b. Identify a key learning task from your plans that provides students with opportunities to practice using the language function identified above. Identify the lesson in which the learning task occurs.

One of the most significant opportunities students have to practice this language function is in Lesson 4, when they complete the Watercolor Reflection and Self-Evaluation Form. On this worksheet, each student will be asked to: **describe** some piece of their learning from the field trip; **describe** why they chose that specific animal as the subject for their painting; **describe** two things they learned about watercolors and their application; **describe** how they used various watercolor painting techniques in their artwork; **describe** which part(s) of their painting they are most proud of, and why; and, **describe** their greatest challenge(s) in completing the painting.

- c. **Additional Language Demands.** Given the language function and learning task identified above, describe the following associated language demands (written or oral) students need to understand and/or use:
 - Vocabulary and/or key phrases

Everyday Language (Beck, Kucan, and McKeown’s Tier 1):	General Academic Vocabulary (Beck, Kucan, and McKeown’s Tier 2):	Content-specific Vocabulary (Beck, Kucan, and McKeown’s Tier 3)
Paint, painting, texture, worksheet, planning, drawing, reflection, proud, challenge	Preliminary, technique, experiment, opaque, transparent, contrast, media	Butcher tray, watercolor pans, fan brush, rounded brush, flat brush, gradated wash, flat wash, wet into wet, dry into wet, wet on dry, dry brush, visual texture, composition, value, shading

To utilize the indicated language function (**describe**) during the process of completing the Watercolor Wildlife Reflection and Self-Evaluation Form (the identified learning task), students will need to be familiar with the vocabulary from the chart pictured above.

- **Plus** at least one of the following:
 - Syntax
 - **Discourse**

Students will participate in **discourse** as they reflect on and respond to their own artwork and the artwork of their peers in lessons 4 and 5. Through this, students are connecting what they have learned in the classroom with personal, social, cultural, and historical perspectives. As they engage in **discourse**, students will use vocabulary from the chart above as they reflect on their own artistic process and the art-making approaches of others.

- d. **Language Supports.** Refer to your lesson plans and instructional materials as needed in your response to the prompt.
 - Identify and describe the planned instructional supports (during and/or prior to the learning task) to help students understand, develop, and use the identified language demands (function, vocabulary and/or key phrases, and syntax or discourse).

Language supports for students will include: small-group and whole-class discussions during all five lessons; opportunities to describe the artwork of Peggy Macnamara at the museum and in class using relevant vocabulary; and opportunities to engage with relevant vocabulary in its written form during lessons 4 and 5, which should help to breed familiarity with the words in conjunction with using them in conversation. During guided practice in lesson 4, I will ask students to **describe** their own artwork to me informally as they complete the planning drawing and watercolor painting, so that they feel more prepared to **describe** artwork when it comes time to complete the Reflection and Self-Evaluation Form and feedback forms for the class critique.

5. Monitoring Student Learning

In response to the prompts below, refer to the assessments you will submit as part of the materials for Planning Task 1.

- a. Describe how your planned formal and informal assessments will provide direct evidence of students' abilities to create, present, or respond to visual art and monitor students' understanding or application of the component(s) you have chosen to address (interpreting art, developing works of art/design, and/or relating art to context) **throughout** the learning segment.

In lesson 1, students will submit observational drawings of references they **chose** to observe at the museum (**developing works of art**) to me for review. This will not serve to assess drawing skills as much as it will to assess students' work habits; nonetheless, it is a "formal" assessment. I will evaluate whether or not students used their time at the museum effectively and put in an appropriate amount of effort to complete the observational drawings in the time allotted. I will interact with students throughout the field trip during both the presentation and the time designated for drawing within the exhibits. Students' responses to questions and participation in discussions will serve as an informal assessment of students' abilities to **interpret art** and **relate art to personal, social, cultural, and historical context**.

In lessons 2 and 3, students will be formally assessed on their ability to **develop works of art** through **use of techniques and experimentation** as they complete the watercolor painting activity. The techniques, materials, and experimental approaches used are left to

student choice. Again, I will not be looking for how “well” they painted, as much as I will use assessment evidence to determine how students received instruction and used information about the media to make the most of this activity. Students will be assessed more informally on **developing works of art** as I move around the room guiding students’ artistic practice as they complete these exercises.

In lesson 4, students encounter their first summative assessment. This assessment measures students’ abilities to **develop works of art**, **interpret art**, and **relate art to context** in their completed Watercolor Wildlife painting, planning drawing, and Reflection and Self-Evaluation Form. In particular, this form will provide a great deal of insight into the student’s ability to reflect on their artistic process and completed work. Students will **interpret their own art** in this lesson to prepare them for participation in lesson 5’s critique, where they will evaluate the work of their peers using familiar criteria. Informally, I will continue to gather information about what individual students and groups of students are able to do with regard to **developing art** and **interpreting art** by interacting with students during guided studio practice. In particular I will check in with students who have specific learning needs to monitor their progress and work habits and address and questions or concerns.

In lesson 5, students will be formally assessed on their ability to **interpret** the artwork of their classmates. Student will **choose** four artworks they would like to critique. This will include analyzing art-making approaches and considering the artist’s motivations during their creative process. The teacher will assess the students based on their responses on the Watercolor Wildlife feedback forms. This activity is a culmination of everything students have learned about watercolor media and techniques (**developing works of art**), **interpreting art**, and **relating art to context**, all while using relevant **vocabulary and academic language**.

The informal assessments used throughout the learning segment are a way for me to continually check-in and monitor what students are able to do, as well as what students are willing to do. If students are unwilling to participate in a planned assessment activity, I will take that as a sign that I may need to reevaluate how engaging or fair that assessment tool is.

- b. Explain how the design or adaptation of your planned assessments allows students with specific needs to demonstrate their learning.

In general, all of the assessments for this learning segment are qualitative and provide every student with an opportunity for creative expression, no matter what their unique learning style may be. Nevertheless, students with specific learning needs will be provided with modified versions of planned assessments as needed. These modifications allow students to complete the same level and type of work as their peers in spite of their diverse needs.

Some examples of modifications for planned assessments include:

- Since a limited amount of time will be spent visiting the museum, students who require extra time as an accommodation will only be required to submit one finished drawing from the museum (instead of two) to be eligible for full credit on this assignment. (Lesson 1)
- Advanced artists who are in need of an extra challenge will be urged to use experimental techniques for color mixing and paint application, such as blowing the watercolor across the paper or using a crayon resist. (Lesson 2)
- Truant students will be given the opportunity to make up the missed activity upon their return to class with one-on-one assistance from the teacher, as these exercises serve an important role in scaffolding learning to prepare students for the following lessons. (Lessons 2 and 3)
- Advanced artists will be asked to challenge themselves through their composition and choice of animal. The teacher will review their plans for the painting project to ensure that they are appropriate based on the student’s level of experience and ability. (Lesson 4)
- Students who require assistance staying on task will receive more frequent check-ins during guided practice and other activities. (Lessons 1-5)

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